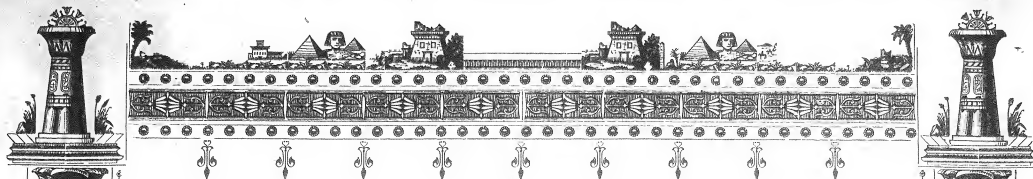


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FOR TEACHERS AND STUDENTS OF THE

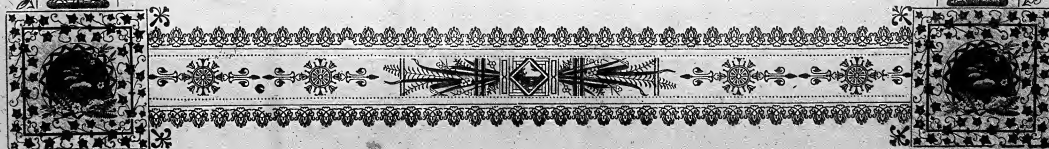
—| Piano Forte. |—

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[No. 9.

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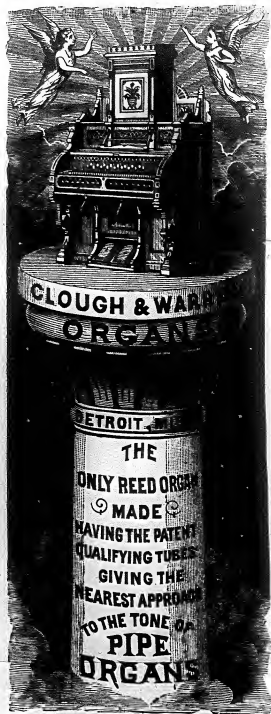
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### ON MUSICAL EDUCATION.

THE ultimate aim and object of all education is the elevation of human character, and experience has abundantly shown it to be the most potent factor of progressing civilization. We must divest ourselves of the old "croakerism" that declares the world to have been getting continually worse since the deluge. Let us take up the history of nations successively so far as they are preserved, and note the cruelty, the coarseness, and the depravity of the ancients, and compare this with the mildness, the refinement, and the culture of the moderns. What, we ask, has effected the change? The typical man of to-day is a sentient creature. He dreads pain. He shrinks from personal combat. His conception of heroism is divested of all sanguinary sentiments. He invents firearms of long range to alleviate the horrid spectacle of human bloodshed. He discovers anesthetics to render his senses oblivious to the operations of surgery. Contrast the typical Roman. He was brutal. He rushed to the fray and hewed down his opponent with the battle-axe. He reveled in the deadly play of the gladiators. His sense of greatness was based upon valor in battle; chivalry was his honor, and revenge his duty.

What, we ask again, has wrought this great change in human ethics?

It is this. Through science, through art, through education, man has been led to a contemplation, cultivation, and study of the beautiful and tender in nature, receiving the reflection of nature's purity, and assimilating the character of his own art creations, until his

condition has been elevated intellectually, socially, and morally.

All arts bear their share in this development, but none in so high a degree as the art of music. Many arts flourished when man was in a semi-barbarous stage, but music belongs to the present enlightened age. At a time when the arts of poetry, painting, and sculpture like fluffed birds soared high above the mountains of the Eastern Continent, music was a birdling in a lowly cottage nest. Piping a few faint notes, sweet and low, it attracted some passing travelers, who, taking it to their home in southern climes, domesticated it and trained it to sing songs to please the children or the guests. At last some great, noble, liberty-loving genius purchased its freedom, and taught it how to fly. Then, and only then, did it exhibit its latent majesty by soaring high above its cotemporaries, and receiving from all men the proud distinction, Queen of all the Arts!

The pre-eminence of the science and art of music as a civilizing agency is further demonstrated by the observation, that in the study and practice of music nearly all the faculties of the mind—the perceptive, the literary, the reasoning, the moral—are brought into requisition. The good may be developed, the bad restrained, thus establishing that happy equilibrium of control which renders man capable of realizing his highest enjoyment. As teachers of this art, we should endeavor to grasp the depth of this truth and make a practical application of it in our educational work.

To do this involves, first, a peculiar natural perception; second, a thorough knowledge of the sciences of the mind and physiognomy; third, careful, close, and constant observation.

With each pupil keep mentally an account. At first introduction observe him closely, and having drawn conclusions, debit him with deficiencies and credit him with endowments. And this account is to be kept up through our association. Now and then a balance is taken, and losses and gains shown up. In every child's mind is found some prominent governing faculty. This is installed president over the rest. Not a king, please; for we would found republics and create a congress, and make officers for each department. We will have a supreme court, and over that tribunal of justice enlightened Reason shall stand as the judge. By this conception of the mind we are better enabled to grasp its possibilities, to obviate its defects.

In one pupil size is, perhaps, a prominent faculty. She inherits this from her father, who is a tailor. It is strikingly noticeable how she cuts and fits her musical thoughts. She computes intervals, combines chords, makes progressions, reads rapidly, analyzes musical composition at a glance. In our instruction we have approached her through the medium of this

faculty, making the study of theory, in which she delighted, the leading feature. She is lacking in ideality, but as soon as she knows enough of music to awaken appreciation, this begins to develop of itself, as is evinced by her playing growing more and more expressive.

In another pupil music and ideality are combined largely, but no casually. She can drink in all the beautiful of music intuitively; but she cannot tell why this so or not so, nor does she care to know. Of course she pines for pieces, for those lovely nocturnes—anything romantic. Do we respect her natural desires, or obstinately compel her to study the science of harmony at the outset? We most certainly must give just what she likes and lead her gradually to appreciate the necessity of acquiring those things for which she has a natural dislike. In our class we have one little boy who does everything by comparison, another does all by imitation, and so on.

The musical course may almost be made a substitute for the school course. We can have musical reading, writing, and arithmetic; musical history, biography, geography; musical grammar, rhetoric, and logic; natural science. By pursuing the study in all its branches, why may it not be made the means of the highest mental culture?

Again, music may be made a means of social development, and that of a high order. At the same time, self-confidence—that most needed faculty—may be cultivated, by having each pupil perform frequently before others.

To accomplish the best results, there must be no stereotyped method:

No mill  
To grind at will  
All talents great and small,  
And bolt alike, the short and tall.

But, as we must analyze the form and structure of a musical production and understand thoroughly the inmost thoughts of the composer before we can give it its proper interpretation, so must we make a correct diagnosis of every mind that is entrusted to our care for direction and training before we can hope to succeed in bringing it out of its darkness into the full light of intellectual truth. Let first a chord of sympathy extend between teacher and pupil; for on this may be silently transmitted that which volumes could never express.

Let the teacher preserve unwavering firmness, not only to maintain his distinctive position, but to set the pupil an example to follow; for the greatest lesson to teach a pupil is how to be severe with himself.

At last there comes a time when the young birds are read to fly. And here we must make a sacrifice. The ties of attachment must be severed. To fulfill his highest destiny, the pupil must go forth and rely upon his own exertions, must battle with adverse circumstances,

and, becoming strong, learn to be his own master. What a grand thing, if our training has reached so far, and been so thorough as to preclude the possibility of a life failure. With what satisfaction do we point to this or that successful man in life, who has become so through our intervention and assistance. This, then, is our highest duty,—to make intellectual men and women, to elevate the condition of humanity.

### SOME TYPES OF PIANO TEACHERS.

LIKE all professions, the occupation of piano teaching presents a vast diversity of types among its members. That the study of an instrument has an unsettling effect on a man's mentality seems to be, for some mysterious reason, a belief among a large majority of people. Genius has been said to be closely allied to insanity, but why a man or woman who hasn't a particle of the Divine spark, and who teaches young Misses a correct, or usually an incorrect, position of the hand at that most unmusical instrument, the piano, should be eccentric on that account is more than heaven can tell. And yet, such is the case. One of the most marked types of piano teachers is your alleged man of genius. His hair is superbly ragged and long. He dishevels it frequently by frantically passing his hand through it, as if searching for some new musical idea or some lost theme. Generally his efforts, judging from his compositions, are a failure. His technique is worse than bad, and in default of a repertoire he treats his hearers, when he can get them, to some huge fantasy on themes from his new and never-to-be-published opera.

Such men abound in the profession by scores, and deceive a certain class of ignorant auditors by their conceited pretensions and self-dubbed title of "Professor." This title has fallen into such disrepute of late years that only two well-known and respectable professions have the courage to cling to it. We refer to my amiable confreres the professors of corns and the professors of whitewashing.

We don't say that long hair is a sign of charlatanism; on the contrary, some of the greatest and best of artist have and do wear their locks in this manner. We refer merely to the class of pretenders who do not possess an iota of musical ability; but then they have—the hair. They do more to bring the profession into disrepute than all the others combined. Their pupils copy their splashing style of execution, and regard it as a sign of mediocrity to be exact in their performance. The professor always ignores new compositions, and talks familiarly of the old masters as if he knew them, when the reverse is the truth. This makes him an oracle in his circle, and when he sneeringly meets some new-comer with a reference to the classics, then, indeed, let "no dog bark." He is mediocre, and opposes novelty with that dull ignorance that comes only from a hopelessly stupid brain.

Then we have our piano virtuoso; he is a terror to the neighbors. He only plays difficult music, and if he can introduce octaves anywhere, he never fails to do so. He is a veritable octave fiend, and has been known to play Bach's first C Major Fugue in octaves as far as he could go, after that he usually improvises the rest. Our virtuoso is great on improvisation, it always sounds so difficult. He plays much Liszt particularly the operatic fantasies. Thalberg is a little too old fashioned for him, and, to tell the truth, also too difficult. Sonority and technique is his aim, but he only gets noise and, perhaps, a certain facility. He has not technique, but

to discriminate, has execution, of a sort. Blurred scales and stiff, noisy octaves, and a reckless, random way of playing chords has won this gentlemen many admirers. He is really but an advanced specimen of the boarding-school girl put in trousers,—same style, same exaggerations, and same execution, only more so.

The average German music teacher is himself legion, and would require special dissection, so protean is he in his type. He comes over every year in huge droves to feed on our home pastures, and seldom, if ever, fails, as a rule, starting a conservatory in a short time, and gathering in quantities of pupils at very, very low rates.

His pupils all play alike,—precise, rigid, and with a touch as hard as iron. A pitying smile crosses his Teutonic face when you speak to him of touch, tone, or interpretation. All these things are taught. But Hummel, Kalkbrenner, and Czerny are his gods, and if he even heard Liszt play, would not be stirred beyond some remark on his "execution." This is precisely what we heard from a specimen of the class after a performance from the wonderful D'Albert. Hatred and envy are his characteristics, and to mention a new name is to rouse his spleen. His pupils occasionally reach Weber's Concertstuck, which they play as wooden as possible. They play the one million opuses of Czerny, and of course all of Mendelssohn's Songs Without Words, particularly that unfortunate misnamed "Consolation."

Oh, how many machine-made pupils have we not! Good, conscientious students who have no more idea of true piano playing than they have of the hieroglyphics of Egypt. They pursue the even tenor of their way through Czerny, Kuhlau, etc., and when they reach the Mozart Fantastic Sonata with what earnest dullness they give it to you, and how they strangle the poetry out of a Chopin Nocturne. The truth of the matter is, pupils have to find out themselves, so many incompetent teachers have we. They grope along in a blind sort of a fashion, rigorously adhering to the cast-iron schedule of their teacher, and not more than one in ten, hardly that, reaching the goal.

And what with inferior pianos and inferior teachers is it any wonder the instrument is looked upon as an unmusical one.

That many of the female sex are represented in the profession is a fact, and that they all contribute their quota towards hurting art is also undeniable. Nine women out of ten embrace it more as a means of livelihood rather than any earnest love of music. Necessity compels, and it would ill behoove one to say aught of these industrious, patient, and, we will add, suffering members of the opposite sex, for one does suffer in teaching when one's heart is not in it. But then, "The pity of it, Iago," that so much budding talent should be snipped for the sake of some ones mistaken profession.

We need, sadly need, some standard, such as they have on the Continent, for determining a person's capabilities and for exterminating humbugs and the numerous quack conservatories that flourish as thick as weeds. The American College of Musicians is a step in the right direction, and a hearty co-operation will do much to remedy the evil.

When we speak of the German humbug teacher we don't refer to his nationality, because the humbug species is confined to no nation; besides, let it be said with reverence that America owes much, probably all, to German music and German artists: and where will you find a finer artist than the German? such unselfishness and genuine love of his art as to provoke the pity of we practical Americans, who cannot conceive of such absorbing devotion without there would be "something in it." No; we mean the German, the Frenchman, and the Italian who comes to our shores thinking he will find a

nation of know-nothings, and who attempt to impose on our good humor, and is accepted by some simply because he is foreign. May be he has a mere elementary education in music, but the instant he reaches our shores, and nothing better presenting itself, he immediately teaches piano. Have you also noticed that no matter what instrument a man plays, even the drum, he thinks himself qualified to teach the poor, unfortunate piano. He blows the valve trombone, and of course teaches (?) the piano. He has the only true Italian method in singing, and to fill in odd hours imparts instruction on the piano.

The instrument itself, on account of its many deficiencies in tone and temperament, requires very delicate handling, in the matter of touch and phrasing, and to see one of these musical bores bring down his clumsy hand makes one shudder for the taste of the coming generation confided to his care. We have in our mind's eye a certain professor—mighty in name—considered to be of vast talent; one of those gifted creatures who play on a half-dozen instruments, and teaches singing, has a mighty organ to play on Sundays, leads some huge chorus, is able to take his part in a quartette, no matter what the instrument, and last and not least, in his estimation, teaches a large class, the piano. This gentleman says languidly that nothing has been written for the instrument since Mozart, and calmly ignores every modern composition. No one doubts the beauty of Mozart, and the necessity of playing him to acquire a pure, flexible style. But only Mozart! Think of what one misses. Yet our friend adheres to this belief, and teaches scores of pupils in an utterly obsolete manner, and has won a great reputation by his musical dogmatism and shallowness, for no man can play more than passably well on two instruments; but when you come to a half-dozen, it is pure nonsense, and he but deceives himself.

The main evil in pianists seems to be their over-attention to technique. Let us instance another case. A pianist, who practices about twelve hours out of the twenty-four, has a fine technique, clearness, memory, but plays as cold as an iceberg. What is the cause? Have you ever read Franz Liszt's admission that he learned more from Malibran and Paganini by merely listening to their exquisite production of tone than all of his other masters; or Thalberg's advice to study singing, if you wish to get a pure singing touch. The apparent indifference of the public to piano playing is on account of the neglect of pianists in this matter. They acquire a phenomenal technique, and perform feats of strength and memory that would astonish their forefathers, but then where is the music, my masters? The public go, listen, but smile incredulously when it is spoken of as musical. They admit it is wonderful, but are disposed to put piano playing in the same category as acrobatic performances. And are they altogether to blame?

The vocal quality is too much neglected, and most recitals of piano music have scarcely a human element left in them; in fact, artificial to the last degree. Look how eagerly some artists are listened to, simply because the intellectual element is not over-stimulated at the expense of the emotional. This is the rock which most virtuosos split, and with such illustrious examples, what can you expect of the pupils?

Are there, then, no good piano teachers, you will ask? nothing but humbugs and quacks? On the contrary, gentle reader, the changes for the better is vast compared to past days. But there is still room for improvement, although the band of earnest, whole-souled workers is on the increase, men and women who keep their eyes on the light, and to whom the mere pecuniary gain and self-aggrandizement is nothing.



To this body-guard must we look for whatever advance art is to make in this country, not to selfish virtuosos, quack conservatories (there are plenty of good ones, too), and the piano Fiend who flourishes, alas! like the green bay-tree.

### M. T. N. A.

The strength of any movement can often be best estimated by observing the character of the opposition it calls forth, and any cause that is just, any organization which is working to accomplish rightful ends, will gladly welcome that honest and friendly criticism which seeks to build up and not destroy, to aid and not to oppose. While welcoming this friendly criticism, the strictures prompted by hostile motives, may be equally just, equally deserving of consideration, and it would be unwise to pass by such criticism with a sneer, or retaliate by imputing the motives of the critics, as it would be cowardly to be deterred from doing what is right by either open or covert hostility. That the Music Teachers' National Association has been, and is, subjected to both friendly and unfriendly strictures is at once an evidence of its importance. And an incentive to its members to so profit by all that is just in these criticisms, as to faithfully execute the present, and carefully and advisedly determine the future plans of the association.

The fact that the conditions of membership do not in any degree determine musicianship, and that as a consequence the most inferior "professor" of music can enter upon equal terms with the most highly-endowed master, has been urged as a grave objection from the inception of the association up to the present time, but is, when we consider it carefully, a most puerile one.

In looking over the country, it is fair to assume that the majority of music teachers are of inferior attainment and capacity, and it would be unwise and fatal to the interests of good music to deprive any class of musicians of an opportunity for improvement such as is afforded by the annual meeting of the association, as well as by the circulation of its printed reports. It is the testimony of many of our most prominent teachers that the meetings are of great value to them, and certainly if men of broad musical culture find them helpful, the effect must be improving and stimulating to teachers, who, possibly through lack of opportunity for thorough preparation, and not from any dishonesty of purpose, have been pursuing wrong methods of instruction greatly to the detriment of themselves and their pupils, as well as prejudicial to the advancement of musical growth in their respective communities. The critics of this provision in the "Constitution" can hardly realize the difficulties an examination would involve, and have as yet failed to indicate what would be the proper course to pursue.

The opposition to the A. C. M., which in its essential features carries out this idea, comes in a large measure from these same critics, and shows that the "lack of discrimination" in the membership is not the real secret of their hostility to the association.

The man of worth invariably assumes his proper position in the association, while the charlatan exposes his ignorance and is generally summarily disposed of in an argument.

It has also been objected that the association has taken no decisive action on any important questions.

In view of the good work done by the association in the interests of equitable legislation on the subject of International Copyright; of the support given to American composers, as evidenced by the increase of compositions by

native writers on concert programmes; the number of distinctively American programmes, and notably by the American concerts at the New York meeting, by its endorsement of the principles on which the College of Musicians is based, and, finally, by the appointment of an able committee to prepare, in co-operation with the National Bureau of Education, a pamphlet which shall treat of music in our public schools, and be sent to every school district throughout the country, this objection is untenable.

The actual work done by the association is, when we consider that until quite recently the struggle for actual existence has been a severe one, creditable indeed, and compares favorably with the record of any similar organizations. The proper office of such a deliberative assembly as the Teachers' Association should be, is most emphatically not to agitate public questions, but to discuss methods of work, and encourage professional excellence, and to a more extended development of this feature, and a fostering care of our native composers, we should lend our energies for the present. It is, however, with satisfaction that we refer to the fact that the association has, by its vote, reiterated its firm conviction in the justice of International Copyright, and that it will continue to contribute its share to the agitation of this question.

If the objections we have noted are untenable, we must admit that many others have been made which are based upon fact, and we may learn from a consideration of some of these useful lessons for the future. It has been urged that the subjects discussed are many of them of too general a nature, many impractical, and that the discussions have been discursive. It is manifestly impossible to take, for instance, the subject of Harmony, and adequately discuss it in an essay of thirty minutes. The treatment of so broad a subject must necessarily be fragmentary, while by discussing one or two of the many points on which theorists disagree, something specific might be said, and possibly something gained by the discussion. And this leads to the suggestion that we follow the plan of other societies of like nature, and divide into sections during certain parts of the meeting. This plan was unsuccessful at Providence, but there were many things which militated against its success at that time, which at the present time would not. By so organizing, it would be possible for the vocalists to consider, in as exhaustive and deliberate a manner as desired, special topics of interest to them, while at the same time the theorists and instrumentalists could thoroughly discuss the specific problems in which they were interested. Many subjects of importance, which are of interest to all musicians, could be assigned hours in the general sessions. Those subjects which are of general nature, such as Church Music, Criticism, Public School Music, etc., particularly affect the relation of musicians to the general public, and can be treated in a more generalizing style than can be the special discussions of specific points. A little reflection will discover the reasons why the discussions are sometimes discursive, and also why the business meetings become somewhat "mixed." The training of the musician, unlike that of the lawyer or the clergyman, does not prepare him for extemporaneous speaking, and to this one fact we owe to a great degree the defective discussions which mark many sessions of our meetings. Again, it requires a considerable acquaintance with parliamentary usages to worthily participate in a deliberative assembly. We venture to affirm that it is the plain duty of each and every member of the Music Teachers' National Association to try and so fit himself, that not only may he be competent to express himself

fittingly, but also, by an acquaintance with the usages of parliamentary practice, be prepared to assist in carrying on the meetings with dignity and dispatch. That interesting and highly profitable discussions have been in the past broken in upon, that advertised recitals might begin, is an evil which has descended from the earlier days of the organization, and we feel that with fewer concerts, and more time given to discussion, the Music Teachers' National Association will gain strength among the highest elements of the profession. With an increased appreciation of the advantages of the literary exercises of our meetings, however, we must combine the most liberal provisions for the production of American works.

Having, we trust, in no unfair or ungenerous spirit glanced at some of the objections urged against our association, may we not bespeak the sympathy of all persons interested in the musical growth of America. To our friends we would say, sustain us by your membership and presence, and to our critics we would reply that in the spirit of honesty in which we accept your candid criticisms, in the spirit of sincerity with which we admit the justice of many of your strictures, we ask that you look at the motives which underlie our association, and if you see aught that is selfish, or in our methods anything which is calculated to injure the cause of music, work with us to remove such causes, that The Music Teachers' National Association may represent all that is best in our musical life, and be creditable alike to the profession and the cause of Music.

The specimen pages of the Musician, Vol. I., will give our readers a fair idea of the contents of the work. We have not selected the best pages, but have taken the first to the sixteenth of the book. We have every reason to feel encouraged at the reception of the work. Teachers everywhere are sending for it, and send us voluntary testimonials. A few of these will be published in the next issue. The price is 75 cents, or \$6.00 per dozen. The volumes II. and III. will soon be issued. Orders will now be received for these, the remaining volumes (IV., V., VI.) of the work are not yet ready in the original English edition. The music mentioned in the work we keep on hand, at lowest rates, eight dollars and eighty cents will purchase all the music analyzed in the first volume.

With this issue the list of premiums published in September, 1884, is now not effective, also the price list of studies in same issue is null and void. The studies will be sold only from rates given in our printed terms, which, with catalogue, can be had on application.

We will give three copies of different issues of the last year's volume for every copy of January or February issue of this year. These two issues are entirely exhausted and in great demand.

With this issue our subscription annually will be one dollar and fifty cents, single number fifteen cents. No deduction will be made for individual subscriptions under any circumstances.

### OUR SYSTEM OF TECHNIQUE.

The System of Technique, eight specimen pages of which appears in this month's issue, is written by James H. Howe, and is a revision of a somewhat similar one published a short time ago.

The first edition was received with so much favor, and the author feeling, after a thorough practical test, that much of the matter could be abbreviated, and many needful exercises added.

The preliminary exercises are very nearly the same, a few eliminations and some additions, making the form more perfect, and two more schedules for daily practice.

The scales, in various positions and motions, in every key occupy several pages; the arpeggios of the Tonic Chord, Dominant Seventh, Diminished Seventh, etc., in various positions and motions, following; then come the scales in double thirds and sixths, and the chromatic scales.

In piano-forte instruction it is generally deemed advisable to abbreviate many technical exercises, after giving them in full in the key of C Major and A Minor. The student easily learns to follow out the given abbreviated forms, and quickly acquire the power of transposing, so useful to a musician.

The deviation from the old way of running the scales only up to the key-note or tonic and back again is a step in the right direction, besides making the scale practice rhythmical. By this the student will gain more facility in passing the thumb under the fingers and the fingers over the thumb, thereby assisting to obviate the usual jump of the hand at these points, and will also help the pupil in gaining a knowledge of rhythm.

Many contrary motions and peculiar forms, such as are found in the Concertos of Mozart, Mendelssohn, Beethoven, and modern writers, will be found in this edition.

The Appendix has been augmented by useful additions, and but few exercises left out from the other edition, care being taken in their selection and revision.

The exercises in lateral motion will be as useful as any ever published, and have recognition by eminent musicians.

The selection of ornaments and embellishments is a happy one. The Appendix alone is well worth the price of the whole work, having for its basis a foreign work of sterling character, and should receive careful attention.

The author, who is dean of a school of music in a prominent Western university, having previously had a long experience in teaching in Boston, has spent a large amount of time in the preparation of this second edition, and has embodied in the system the practical outgrowth of years of patient practice and instructing pupils of various grades.

The price has been placed at Two Dollars, which will bring it within the means of every teacher and pupil. (See advertisement elsewhere.) We take pleasure in recommending it to our readers, feeling that it will accomplish a great work (containing as it does the substance of many works) in the ever extending field of piano-forte technique.

## LIBERATING THE RING FINGER.

DR. WM. S. FORBES, 1409 Locust Street.

Demonstrator of Anatomy and Surgeon to Episcopal Hospital, Philadelphia. Read before the M. T. N. A.

It is not often that a disciple of Hippocrates is cited to appear in the temple of the Muses. You have done me great honor, sir, in calling me before you on this occasion.

Without further preface, I ask leave to address myself to the task you have assigned me.

All good teachers of music and all good writers of exercises in music have the education of the ring finger very prominently in view. What is the cause of this? Why is there more difficulty in educating the ring finger to perform its duty in making appropriate sound from the piano than in educating the other fingers of man's hand?

The answer to this question is to be found only in the

anatomy of the ring finger. There is a check to the free motion of this ring finger, which check does not exist in the other fingers, and it must be observed that it is only in the want of free and unrestrained motion, at all times and under all circumstances that the difficulty exists in educating this finger as readily as its neighbors; for in all other respects the fingers are equally endowed.

Now what is this check to the free motion of the ring finger at all times and under all circumstances?

If we remove the skin from the back of one's hand, two tendons will be found going to the first finger and two to the little finger, and but one tendon will be found going to the middle and one to the ring finger; but the one tendon going to the ring finger sends off a short tendon on each side, one of which short tendons goes to join the tendon of the middle finger, and the other goes to join the tendon of the little finger. Now these two short tendons, or accessory slips of the tendon of ring finger, thus joining the tendons of the neighboring fingers, check the free motion of the ring finger when the balls of the middle and little fingers are flexed, or held down on the keys of a piano. They form the obstacle to the free and unrestrained motion of the ring finger of which I have spoken.

On a moment's reflection it will be perfectly manifest in what way these accessory slips of the tendon of the ring finger check its free motion. For when the balls of the little and middle fingers are held down on the keys of a piano, the tendons of these fingers on the back of the knuckles are drawn tight over those knuckles; yet it is to these tendons, tightly drawn down, that the accessory slips of the ring finger tendon are attached, which ring finger you wish to elevate, and which can only be elevated by its own tendon, now held down by virtue of the attachment of its accessory slips. In short, the accessory slips by virtue of their attachment at either extremity are martingales preventing the extension of the ring finger at the moment of the flexed position of the little and middle fingers.

Now the complete and unrestrained extension of the ring finger can be brought about in two ways only.

One of these ways is by long continued exertion in practice, and is the way heretofore followed, when these accessory but restraining slips are elongated by nutritive change, viz., by growth.

The other way is in dividing them by a slight surgical operation which I have devised and now advocate, and have practiced successfully.

The perception of pleasure in the equality of sound is the principle of music. Now, if the power of producing the equality of sound is restrained by these accessory tendons or slips of the ring finger, I would no more hesitate to divide them than I would hesitate to divide that tendon of the muscle of the eye which causes squint and restricts the field of vision. An operation which is done now daily.

Why should I not extend the power of making equality in sound as well as extend the range of vision, especially as this is done by so slight a surgical operation. For these accessory but restraining slips of tendon are placed just immediately beneath the skin, they can be easily felt. They are placed external to the great investing fibrous sheath that encases the hand, these tendons on the back of the hand are placed between the skin and external to this fibrous sheath encasing the deeper structures of the hand.

That the ring finger is restrained in its motion is manifest from the fact that so many exercises are produced by great and learned teachers of music to cultivate the motions of this finger, otherwise these special exercises would not be made. Robert Schumann was painfully aware of the restraining presence of these accessory slips of tendon, and unhappily contrived an apparatus to hold back his ring finger. His apparatus consisted of a cord applied to his ring finger and then passed up to the ceiling and through a pulley fixed there, and then down again, so that he could elevate his finger by means of this cord while playing his pieces at his will. He would hold it back for a long time. His device was not only unsuccessful, but he irreversibly injured his whole hand. He could no

longer perform on the piano, and in consequence turned his attention to writing. We perhaps are largely indebted to his clumsy apparatus and to his want of knowledge of the exact anatomy of the ring finger of the number of masterly compositions he has left us.



The black strokes through the tendons mark the spots at which the accessory tendons may be cut without in the least impairing the powers of any finger or any part of the hand.

The division of these accessory slips does not in the least weaken the power of extending the ring finger, nor does it lessen the power of extending the neighboring fingers in the slightest degree. The fleshy part of the muscle, which is up in the forearm, above the wrist, contracts at the will of the performer and acts on its tendons on the back of the hand with equal force, whether these accessory slips are cut or not cut, or whether they existed or do not exist. There are no accessory slips to the first finger; is that finger less strong by the absence of these accessory slips? I cannot believe it. The presence of the accessory slips, attached as they are to the side of tendons, cannot strengthen the tendons.

It has been asked, why do these slips of tendon exist in man's hand, they must certainly be of some use? They would not have been given to him if they were not of use; are not all of his organs perfect? Is not man the most perfect of all animals?

The reply is yes. Man is the most perfect of all animals, but his perfection does not consist in the fact that his body is endowed with organs which are superior to those in other animals. He cannot see like the eagle, yet he has invented the telescope and can see the distant stars. He cannot hear like some of his humble neighbors, yet he has invented the telephone and can hear the voice of a friend across a continent. He cannot run as fast as a horse, nor has he the strength of the lion, yet ages ago he made a bit and contrived a bridle, and mounted on a horse, with a spear, hunted and chased the wild beasts of the forest. Man, because of his intellectual and moral qualities stands at the head of the animal kingdom; but in his body there are many organs which are mere vestiges of what are perfect organs in the lower animals. For example, there is a well-known muscle in the lower part of man's leg, which is attached at one end and is not attached at the other end, thus it appears to be of no earthly use in man's leg; yet, in the quadruped, this muscle, attached at both ends, is of very great importance. So, too, there is a large elastic ligament attached at one end to the back of the head, and at the other end to the bony prominence

of the back bone in quadrupeds; this elastic ligament holds up the ponderous head of the elephant in front of and on a level with his back-bone. In man this same ligament exists; it is but a rudiment of what exists in the quadruped. There is no use for this elastic ligament in man, as he does not go on all fours. It would be idle to say that such organs should not be cut or removed, if they stood in the way of the march of man's improvement or in the cultivation of his powers.

Now, just as it is with the accessory slips of the tendon of the ring finger of man's hand. They are but the vestigial remains of what all perfect organs in the whole feline race of animals. The lion, the tiger, and the cat all have two tendons going to the back of each of the four fingers of their hands. Higher up in the animal scale a change takes place, until at last in man there is but one tendon going to the ring finger and one to the middle finger, and the only vestige of the two lost muscles, which we found in the feline race as perfect organs, are the two tendinous slips attached to the neighboring tendons. Instead of muscle with its accompanying tendon, we find only a portion of a tendon, and this distorted and directed sometimes crosswise on the back of the hand from one tendon to a neighboring tendon. Very often these tendons do not exist at all; and again, they are found in one hand and not in the other.

In the attachment of these two accessory slips at their extremity to movable tendons, reason does not discover that they impart any additional strength to the member. Nor does their absence discover any weakness in the hand whatsoever. When they are elongated by growth; that is, by nutritive change, which takes place after long continued exercise in practice on the piano, freedom of motion is at tained to a high degree. But when they are divided by accident, as has taken place, or when they are divided by design, as I now advocate, the freedom of motion is at once greatly accelerated and the education of the finger is unimpeded. The whole design of the operation is to assist in the education of the fingers and not for a moment to take the place of practice and exercise.

## Pupils' Department.

How many student's heads are distracted with the idea that they have only reached *Caerny's* Op. 1,000,000, have not begun Cramer, nothing of Moscheles, Clementi, Chopin, etc., which all must be gone through with, or, to use a student's phrase, "taken" before they come to "sheet music." What a precious lot of time is wasted, how little *pleasure* music students have from their own music generally, they pound away from morning till night, leave their instruments discouraged, they don't know what they want, consequently don't know how to look for it, and of course don't find it. Fortunate for many they have imagination, for when their own simple efforts amount to nothing, they take a little flight on their imagination's wings, which generally are strong enough to bear them to the realm of the high and mighty, and at least for that time they are *happy*. Better that way than never.

One of the greatest obstacles to playing in correct time is the accompaniment of four or six notes to one beat. It takes a great deal of practice and application before their correct performance becomes an easy matter for the mind and the hand.

From a lecture on "Practice Makes Perfect," by J. T. Van Antwerp, we make the following excerpt:

Joseffy says: "When a student finds himself stuck on a study he should stick to it until he has mastered it. Play it a thousand times if necessary, but *play* at it until you can play it. Proficiency at piano playing is only attained by grudging neither time nor trouble nor exertion."

Paganini, the greatest violinist, the greatest virtuoso the world ever saw, would sometimes work ten and twelve hours upon a single passage before he could play it satisfactorily to himself, and it was by that heroic application that he laid a foundation of a talent that defied all comparison.

Liszt, the greatest pianist the world ever knew, used, when a boy, to play twelve fugues of Bach's daily, and change them from one key to another.

Alfred Pease used to say to me when taking a lesson, "Remember, there is nothing impossible in piano playing." And so you will find it. As water dripping upon the hardest rock will wear it away, so the greatest obstacles in piano playing will succumb to practice, but practice it must have.

C. M. R. C. These are the initials of the Chautauqua Music Reading Club, which was organized some years ago for the promotion of the study of musical literature. There is a hand-book published giving full information concerning the club. W. F. Sherwin will cheerfully forward these hand-books to any one who may be interested in this most delightful and useful study. His address is Boston, care of New England Conservatory of Music.

Musical people do not read enough about music and musicians. There is a reason for this, and it is found in the nature of music itself, which has an overpowering fascination for all those engaged in it, leaving little mind left to devote to other things. Musical literature will, however, enhance intelligent study, expand our idea of the noble art, and above all cultivate a correct taste, and at the same time dispel all narrowness and conceit there might exist.

The course laid down by C. M. R. C. embraces history, philosophy, and romance, divided into four parts. A certificate is given for each course, and a diploma at the completion of all four. We append a list of examination questions which were used a few years ago. We may continue these questions for a few months in this column.

### BACH.

1. Where, and in what year was John Sebastian Bach born?
2. What is his place in the estimation of all composers and artists who followed him?
3. What did Handel call him?
4. What did Haydn write of him?
5. What did Mozart exclaim upon hearing one of his chorals?
6. Where did Bach spend most of his life?
7. In what occupation did he engage?
8. To what extent was he a public man?
9. Tell what you can of his domestic life and family.
10. Give date of his death, also his age.
11. What description can you give of his great compositions for piano, organ, and other instruments, chorus and orchestra?
12. What did you consider the chief characteristic of Bach's works?

### HANDEL.

1. Where and in what year was Handel born, and when did he die?
2. Tell something of the opposition he met in early childhood.
3. Who were his teachers, and where did he study?
4. What was his first engagement, and how did he first manifest his ability?
5. Tell something of his first compositions.
6. Follow him briefly in his journeys until he reaches his permanent home.
7. Tell something of his earlier compositions, operas, etc.
8. Upon what form of composition did Handel depend for success during the first twenty-five years of his creative life? What can you tell of the principal ones of these?
9. Tell something of Handel's fortunes and misfortunes, friends and enemies, triumphs and struggles in England.

10. To what great form of musical composition did Handel eventually turn his attention?

11. Tell something of his most celebrated oratorios.

12. Something of the characteristics of Handel's music. The difference between Handel and Bach. The opinion of Beethoven. What is his most famous and best known composition?

### GLUCK.

1. Give dates and places of birth and death of Gluck.
2. Tell something of his personal character and surroundings.
3. His teachers and travels.
4. To what special form of composition did he devote all his energies?
5. For what great composers did Gluck prepare the way? What great giant of the past twenty-five years did he foreshadow?
6. State in Gluck's own words his *purpose* (to which he faithfully adhered when composing).
7. What were the great masterpieces of Gluck?
8. Why was he called the musical Rousseau?
9. What can you say about the "Iphigenia in Tauris"?
10. What great reforms did Gluck inaugurate?
11. What can you tell of his personal surroundings and life?
12. What of his art principles?

### HAYDN.

1. Give dates of birth and death of Haydn, also localities.
2. What can you say of his early life and studies (Porpora, etc.)?
3. What opera (now obsolete) did he compose in his early days?
4. Where, and with what prince, and in what capacity did he serve thirty years?
5. To what forms of musical composition did he devote himself principally during the service?
6. Tell something of his visit to England?
7. Mention some of Haydn's instrumental works.
8. What were his relations to Mozart?
9. How many oratorios did he compose, at what age, and what were they?
10. In what respect do Haydn's oratorios differ from those of Handel?
11. What can you say of his private and personal life?
12. What relation does he sustain to the musical art?

The scale is of infinite importance in the tendency of the new school of piano playing. It is the foundation of the so-called *brilliant* playing. The passages of the older classical style spring more from the studies for stationary hand. Their figures are small, and the contrapuntal art did not allow them great play. In Bach one finds only here and there a brilliant scale passage. Chord figures are still rarer. (In some preludes.) In Mozart and Beethoven, although already the potency of the scale shows itself more, there is still little richness of figure to be found. Clementi undoubtedly goes further, but most of all Dussek, after whose time the brilliant playing begins.

Here it is by all means to be understood for the perfecting of the touch that, although the first joint of the finger (the knuckle joint) is the principal point of action, the other two joints are not all to be considered inactive.

Many and great advantages are to be derived from the performance of duets *prima vista*; not only is the musical enjoyment greatly heightened, but the exercise of playing rapid passages in unison with each other is of itself excellent practice. It is by no means to be assumed that two hand-pieces are to be ranked after duets in point of mere difficulty; on the contrary, the former are more intricate, simply from the fact that the entire performance rests upon one person alone, who, having no one to accompany him, finds it impossible to conceal any mistakes he may make. Duet playing at too early a period, or even careless playing, is productive of much evil, because the sense of clear and correct passage playing is undeveloped, or carelessly neglected.

## COMPLETE LIST OF PIECES.

INCLUDING THOSE ANALYSED, ARRANGED IN PROGRESSIVE ORDER AS REGARDS DIFFICULTY.

Melody, No. 1, 'Album,' Op. 68	-	-	• Schumann.
Eight Little Pieces (Hallé, I. 3)	-	-	• Various Composers.
Humming-Song, No. 3, 'Album,' Op. 68.	-	-	• Schumann.
Slumber-Song, Op. 101, No. 6	-	-	• Gurliitt.
The Fair, Op. 101, No. 8	-	-	• Gurliitt.
Rondino, Op. 21, No. 2	-	-	• Hüntten.
Rondeletto in C, Op. 76, No. 1	-	-	• Burgmüller.
Sonatina in C, No. 3	-	-	• Laour.
A Little Piece, No. 5, 'Album,' Op. 68	-	-	• Schumann.
Sonatina in C, Op. 127a, No. 1	-	-	• Reinecke.
Twelve Favourite Airs (Hallé, I. 2)	-	-	• Various Composers.
Soldier's March, No. 2, 'Album,' Op. 68	-	-	• Schumann.
Sonatina in C, Op. 14, No. 1	-	-	• Al. Schmitt.
Miniature Sonata in C, Op. 136, No. 1	-	-	• Reinecke.
Sunday Morning, Op. 62, No. 3	-	-	• Kullak.
The Birdier's Death, Op. 62, No. 9	-	-	• Kullak.
Sonatina in G, No. 1 (Hallé, I. 8)	-	-	• Beethoven.
Song without Words, Op. 101, No. 10	-	-	• Gurliitt.
Waltz, Op. 101, No. 11	-	-	• Gurliitt.
Rondino in A, Op. 21, No. 3	-	-	• Hüntten.
Sonatina in F, Op. 127a, No. 3	-	-	• Reinecke.
Petite Scène Suisse, Op. 68	-	-	• Burgmüller.
Choral, No. 4, 'Album,' Op. 68	-	-	• Schumann.
Sonatina in C	-	-	• Steibelt.
Rondo, La Matinée (No. 1, Cotta)	-	-	• Heller.
Berceuse, Op. 47, No. 19	-	-	• Kuhlau.
Sonatina in C, Op. 55, No. 1	-	-	• Clementi.
Sonatina in C, Op. 36, No. 1	-	-	• Reinecke.
Miniature Sonata in G, Op. 136, No. 2	-	-	• Gade.
The Christmas Bells, Op. 36, No. 1	-	-	

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## COMPLETE LIST OF PIECES.

Rondo in C, Op. 52	-	-	• Hummel.
Moderato Semplice, Op. 33, No. 1	-	-	• Sterndale Bennett.
Hunting-Song, No. 7, 'Album,' Op. 68	-	-	• Schumann.
Twelve Little Preludes, No. 1	-	-	• Bach.
Four Rondinos, Op. 255, No. 1	-	-	• Köhler.
Six Little Airs (Hallé, I. 4)	-	-	• Hüntten.
Sonatina in A, Op. 127a, No. 4	-	-	• Reinecke.
Grandmother's Songs, Op. 27, Nos. 1, 2	-	-	• Volkmann.
Scherzo, Op. 101, No. 16	-	-	• Gurliitt.
Sonatina in G, Op. 36, No. 2	-	-	• Clementi.
Pensée, Op. 47, No. 23	-	-	• Heller.
Rondo on an Air from Don Juan, Op. 31, No. 1	-	-	• Kuhlau.
Sonatina in G minor, Op. 127a, No. 5	-	-	• Reinecke.
The Poor Orphan, No. 6, 'Album,' Op. 68	-	-	• Schumann.
The Merry Peasant, No. 10, 'Album,' Op. 68	-	-	• Schumann.
Sonatina in G, Op. 55, No. 2	-	-	• Kuhlau.
Twelve Little Preludes, No. 2	-	-	• Bach.
Sonatina in F (Hallé, II. 4)	-	-	• Beethoven.
Miniature Sonata in F, Op. 136, No. 3	-	-	• Reinecke.
Sonatina in B flat, No. 3	-	-	• Müller.
Sonatina in C, Op. 36, No. 3	-	-	• Clementi.
Grandmother's Songs, Op. 27, No. 5 in B flat,	-	-	• Volkmann.
No. 4 in F	-	-	
Sonatina in G, Op. 14, No. 2	-	-	• Al. Schmitt.
Variations (Hallé, I. 6)	-	-	• Kalkbrenner and Kuhlau.
Waltzes, Op. 9, Nos. 1, 2, 3	-	-	• Schubert.
Rondo alla Turca, Op. 68	-	-	• Burgmüller.
Sonatina in A minor, Op. 127a, No. 6	-	-	• Reinecke.
Slumber-Song, Op. 47, No. 2	-	-	• Heller.
Sonatina in A, Op. 14, No. 3	-	-	• Al. Schmitt.
Popular Air, No. 9, 'Album,' Op. 68	-	-	• Schumann.
Wild Horseman, No. 8, 'Album,' Op. 68	-	-	• Kuhlau.
Sonatina in F, Op. 55, No. 4	-	-	• Kullak.
The Little Huntsman, Op. 81, No. 11	-	-	• Ridley Prentice.
Listen, No. 2, 'Children's Fancies'	-	-	• Ridley Prentice.
Fairies, No. 1	-	-	• Hüntten.
Introduction and Rondo, Op. 78, No. 1	-	-	• Reinecke.
Miniature Sonata in D, Op. 136, No. 5	-	-	• Al. Schmitt.
Sonatina in A minor, Op. 14, No. 4	-	-	• Gurliitt.
Loss, Op. 101, No. 15	-	-	• Gurliitt.
Turkish March, Op. 101, No. 9	-	-	• Gurliitt.
Chanson d'Enfance, Op. 47, No. 9	-	-	• Heller.
March, Op. 47, No. 10	-	-	• Heller.

Sonatina in G, Op. 20, No. 2	-	-	• Kuhlau.
Twelve Little Preludes, No. 3	-	-	• Bach.
Gâlerie, Op. 86	-	-	• Ravina.
Romance in G, Op. 42, No. 4	-	-	• Hummel.
Andante, Allegretto, and Rondo (Hallé, II. 2)	-	-	• Mozart.
Tempo di Minuetto, Op. 42, No. 3	-	-	• Hummel.
Sonatina in F, Op. 36, No. 4	-	-	• Clementi.
Spring-time	-	-	• F. W. Hird.
Sonatina in E flat, Op. 14, No. 5	-	-	• Al. Schmitt.
Study, No. 14, 'Album,' Op. 68	-	-	• Schumann.
Lento Sostenuto, Op. 33, No. 10	-	-	• Sterndale Bennett.
Allegro, Andante, Rondo alla Turca (Hallé, II. 3)	-	-	• Dussek.
Siciliano, No. 11, 'Album,' Op. 68	-	-	• Schumann.
Miniature Sonata in E flat, Op. 136, No. 6	-	-	• Reinecke.
Rondo Turc, in C	-	-	• Steibelt.
Two Rondos (Hallé, II. 11)	-	-	• Diabelli.
Grandmother's Songs, Op. 27, No. 6 in E flat, No. 7 in B flat	-	-	• Volkmann.
Sonatina in G, Op. 36, No. 5	-	-	• Clementi.
Four Rondinos, Op. 255, No. 2	-	-	• Köhler.
Valse Noble, in E flat, Op. 101, No. 14	-	-	• Gurliitt.
Hunting-Song, in E flat, Op. 101, No. 19	-	-	• Gurliitt.
Sonatina in G, No. 2	-	-	• Müller.
Sonata in G (No. 1, Cotta)	-	-	• Haydn.
Le Garçon Laboureur, Rondo in E flat	-	-	• Dussek.
Sonatina in C, Op. 55, No. 6	-	-	• Kuhlau.
Le Petit Rien, in B flat	-	-	• Cramer.
Sonatina in D, Op. 36, No. 6	-	-	• Clementi.
Rondo from Sonatina in A, Op. 59, No. 1	-	-	• Kuhlau.
Chantons l'Hymen, in A	-	-	• Dussek.
Grandmother's Songs, Op. 27, No. 8 in G minor	-	-	• Volkmann.
Le Réveille-Matin, in F	-	-	• Couperin.
Allegro Burlesca, from Sonatina in A minor, Op. 88, No. 3	-	-	• Kuhlau.
Sonatina in E flat, Op. 37, No. 1	-	-	• Clementi.
Rondo on Air from Figaro, Op. 31, No. 2	-	-	• Kuhlau.
Grandmother's Story of a Ghost, Op. 81, No. 3	-	-	• Kullak.
Running for a Wager, Op. 81, No. 4	-	-	• Kullak.
L'Automne, Valses des Saisons, No. 3	-	-	• F. F. Barnett.
Pastorale in G, from the 8th Concerto	-	-	• Corelli.

The above valuable list of graded teaching-pieces is taken from "The Musician," Vol. I. A similar list of popular pieces is in preparation, and will be given in our next issue.

## EXTRAORDINARY OFFER.

### Ten Books and THE ETUDE for \$2.25.

We will send to our patrons the following list of books (post paid) and THE ETUDE for one year for only \$2.25. Last year we made a similar offer, and hundreds availed themselves of the offer. There was only one opinion of this premium, and that one of universal commendation. The volumes are in neat paper cover, best of paper and printing, and for contents, nothing could be found more valuable.

1. "Wit, Wisdom, and Philosophy," by Jean Paul Richter.
2. "The Gold Seekers of the Sierras," by Joachim Miller.
3. "Lacon; or, Many Things in Few Words," by C. C. Colton.
4. "On Self-Culture,—Intellectual, Physical, and Moral," by Professor John Stuart Blackie.
5. "Ethics of the Dust," by John Ruskin.
6. "On the Choice of Books," by Thomas Carlyle.
7. "John Ploughman Talks, by Charles H. Spurgeon.
8. "The Calamities of Authors,—Including some Inquiries Concerning their Moral and Literary Character," by Isaac Disraeli.
9. "My Musical Memories," by H. R. Haweis.
10. "American Humorists," by H. R. Haweis.

Since the last two works were included in our list of last year, the following can be taken instead:

- "Macaulay's Essays," by Lord Macaulay.
- "Ten Years a Police Court Judge," by Judge Wightlie.



# SCALES IN TENTHS, SIXTHS, ETC.

## Parallel Motion.

## C MAJOR.

Continue for 4 and 6 octaves, beginning with the lowest octave.

Contrary Motion.

In contrary motion always commence the scales one octave apart.

## In Tenths.

Contrary Motion.

## In Sixths.

Contrary Motion.

## Harmonic Form.

## A MINOR. (Relative of C Major.)

## In Tenths.

## In Sixths.

## Melodic Form.

## Mixed Form.

These, and the melodic and mixed minor scales which follow later on, should also be executed in tenths, sixths, &c.

Additional forms of contrary motion for execution in all keys.

8

G MAJOR.

8

Continue for four and six octaves.

\* 10th.

6th.

E MINOR.

8

\* Many forms are abbreviated it being useful for the student to carry out what is further required.

C MAJOR.

**II. Broken chords or short arpeggios.** Attend carefully to the fourth finger.

For two octaves.

10ths. 6ths.

III.

10ths. 6ths.

The musical score for 'III.' is written in 2/4 time. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily annotated with fingerings (numbers 1-5) and breath marks (arrows). The score is divided into four measures. The first measure is marked '10ths.' and the second measure is marked '6ths.'.

#### IV. 1st. Position.

Grand Arpeggios

IV. 1st. Position.

10ths.

2nd. Pos.

6ths.

3d. Pos.

These should be executed in contrary motion, as many octaves as practicable.

\*5th Form. (A) 5 1  
a. 1 3 2 3 1 5

b. 2 1 (4) 2 5 1 2 5 1 3 2 1

c. 2 1 (4) 2 5 1 2 5 1 3 2 1

d. 2 1 (4) 2 5 1 2 5 1 3 2 1

The left hand should play two octaves lower than the right, where one staff is used.

### Dominant Seventh of C Major and C Minor.

\*This Formula of fingering can be applied to G, F, F# major: A, E, D and E♭ minor, all of which have three white or three black keys.

Dominant Seventh of C Major and C Minor. (With and without accent.)

IV.

1 Pos. 2 Pos. 3 Pos. 4 Pos.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

5th. Forms.

a. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

b. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

I Octaves.

II Broken octaves.

III

A MINOR. (Relative of C Major.)

I II

Continue for several octaves.

10ths. 6ths.

10ths. 6ths.



# IV.

1 Pos.

2 Pos.

3 Pos.

I. Diminished Seventh of A minor.

Broken diminished seventh chords. Apply these forms to C, E, G, and F# minor.

1 Pos.

2 Pos.

3 Pos.

4 Pos.

Apply to C, E, and F# minor, which have one black key.

Broken Octaves.

G MAJOR.

I.

II.

10ths.

6ths.

8ths.

10ths.

6ths.

Although many of these exercises will not be further given, the student is recommended to introduce them into all keys.

\* Use the fourth finger on black keys, where the pupils hand will admit, without straining, or stiffening. (Execute the Melodic and Mixed forms.)

**Double Slide.** **Descending or Proper Turn.** **Inverted Turn.**

*Andante.* *Adagio.* *Moderato.* *Allegro.* *Presto.* *Presto.* *Moderato.*

This system contains three musical exercises. The first, 'Double Slide', is in 2/4 time and marked 'Andante', showing a melodic line with a double slide ornament. The second, 'Descending or Proper Turn', is in 2/4 time and marked 'Adagio', featuring a descending turn with a mordent. The third, 'Inverted Turn', is in 2/4 time and marked 'Moderato', showing an inverted turn with a mordent. Each exercise is written on a grand staff with piano accompaniment.

**Slide and Turn.** **Grupetto.**

*Andante.* *Moderato.* *Moderato.*

This system contains two musical exercises. The first, 'Slide and Turn', is in 2/4 time and marked 'Andante', showing a slide followed by a turn. The second, 'Grupetto', is in 2/4 time and marked 'Moderato', featuring a grupetto ornament. Both exercises are written on a grand staff with piano accompaniment.

**Turn with Inverted Mordent.** **Suspended Turn.** **Turn after the note.**

*Andante.* *Moderato.* *Allegro.*

This system contains three musical exercises. The first, 'Turn with Inverted Mordent', is in 2/4 time and marked 'Andante', showing a turn with an inverted mordent. The second, 'Suspended Turn', is in 2/4 time and marked 'Moderato', featuring a suspended turn. The third, 'Turn after the note', is in 2/4 time and marked 'Allegro', showing a turn occurring after the main note. Each exercise is written on a grand staff with piano accompaniment.

**Allegro.** **Adagio.** **Andante.**

This system contains three musical exercises. The first, 'Allegro', is in 2/4 time and marked 'Allegro', showing a fast melodic line. The second, 'Adagio', is in 2/4 time and marked 'Adagio', featuring a slow melodic line. The third, 'Andante', is in 2/4 time and marked 'Andante', showing a moderate melodic line. Each exercise is written on a grand staff with piano accompaniment.

**Adagio.** **All. Molto.** **Andante.**

**Inverted Turn.**

This system contains four musical exercises. The first, 'Adagio', is in 2/4 time and marked 'Adagio', showing a slow melodic line. The second, 'All. Molto', is in 2/4 time and marked 'All. Molto', featuring a fast melodic line. The third, 'Andante', is in 2/4 time and marked 'Andante', showing a moderate melodic line. The fourth, 'Inverted Turn', is in 2/4 time and marked 'Andante', showing an inverted turn. Each exercise is written on a grand staff with piano accompaniment.

**Short Mor. Double Mordent.** **Prolonged Mordent.** **Inverted or Unprepared Mordent.**

*All. Mod.* *Moderato.* *All. Molto.*

This system contains three musical exercises. The first, 'Short Mor. Double Mordent', is in 2/4 time and marked 'All. Mod.', showing a short mordent with a double mordent. The second, 'Prolonged Mordent', is in 2/4 time and marked 'Moderato', featuring a prolonged mordent. The third, 'Inverted or Unprepared Mordent', is in 2/4 time and marked 'All. Molto', showing an inverted or unprepared mordent. Each exercise is written on a grand staff with piano accompaniment.

# DOUBLE AND BROKEN THIRDS AND SIXTHS.

C MAJOR.

\* Double Thirds.

Broken Thirds.

Double Sixths.

Broken Sixths.

A MINOR. (Relative of C Major.)

Continue for two, three and four octaves.

Continue for two, three and four octaves.

\* The Student will observe that the Broken Thirds and Sixths are fingered like the Double Thirds and Sixths. They should be executed for two, three, or four octaves, in parallel motion. Other forms are given in the appendix.

**G MAJOR.**

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the staff, there are numerous fingerings indicated by numbers 1 through 5. Some of these numbers are enclosed in parentheses, such as (3) and (5). The system concludes with a double bar line and a repeat sign.

The musical score for 'The Merry Widow' waltz is presented on two staves. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. The piece concludes with a final cadence.

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Above the staff, there are two rows of numbers: 5 4 3 2 1 and 2 1 2 1. Below the staff, there are two rows of numbers: 1 2 3 4 and 1 2 3 4. The system ends with a double bar line.

[illegible]

### E MINOR.

The first system of the musical score for 'The Merry-Go-Round' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, there are two rows of fingerings: the top row contains 3 4 (5) 3 and 1 2 3 1, and the bottom row contains 1 3 2 1 3 and 3 (5) 4 3 (5). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into three measures. The first measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The second measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The third measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The score is written in a simple, clear style, suitable for a children's songbook.

The second system of musical notation continues the melody and accompaniment. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The melody features various rhythmic values including eighth and sixteenth notes, and rests. The accompaniment consists of a steady eighth-note pattern. The system concludes with a double bar line and repeat dots.

[illegible]

**D MAJOR.**

The first system of musical notation for 'The Merry-Go-Round' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, there are two rows of numbers: 3 4 5 3 1 and 1 2 3 1. Below the staff, there are two rows of numbers: 2 1 4 3 and 2 4 3. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and repeat dots.

[illegible]

A musical score for the song "The Merry-Go-Round". The score is written for piano (p) and includes a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score is divided into three measures. The first measure contains a complex melodic line with many beamed eighth and sixteenth notes. The second and third measures feature a more rhythmic melody with eighth notes and rests. Fingerings are indicated by numbers 1-5 above or below the notes. The piece concludes with a double bar line and repeat dots.



IMAGINARY PILGRIMAGE TO  
BEETHOVEN.

BY RICHARD WAGNER.

"As Shakespeare did when he wrote his plays," was the almost angry answer. Then he continued: "The man who has to trouble himself with fitting all sorts of brilliant prattle to women with passable voices, so that they may gain applause by it, should make himself a Parisian man-milliner, not a dramatic composer. For myself, I am not able for such trifling. I know very well that certain wisacres say of me for this reason that though I have some ability for instrumentation I should never be at home on vocal music. They are right, for they understand by vocal music only operatic music; and as for my being at home in that—Heavens forbid!"

I ventured to ask if he really thought that any one, after hearing his "Adeleide," would dare to deny him the most brilliant genius for vocal music also?"

"Well," he said after a short pause, "Adeleide" and things of that kind are small matters, after all, that soon fall into the hands of the professional virtuosi, to serve them as opportunities to bring out their brilliant art-touches. Why should not vocal music form a great and serious *genre* by itself as well as instrumental, that should receive as much respect from the fabulous tribe of singers in its execution, as is demanded by an orchestra in the production of a symphony. The human voice exists. It is a far more beautiful and noble organ of tone than any instrument of an orchestra. Ought it not to be brought into as independent use as this latter? What new results might not be gained by such a method! For it is precisely the character of the human voice, utterly different by nature from the peculiarities of an instrument, that could be brought out and retained, and could be capable of the most varying combinations. In its sound, the most organic of creation and nature find their representation; they cannot be sharply determined and defined, for they but repeat primal feelings as they come forth from the chaos of the first creation, when there were perhaps no human beings in existence to tune them in their hearts. With the genius of the human voice it is entirely otherwise; it represents the human heart, and its isolated, individual emotion. Its character is therefore limited, but fixed and defined. Let these two elements be brought together, then; let them be united! Let these wild primal emotions be brought into the infinite, and they are represented by instruments, be contrasted with the clear, definite emotions of the human heart, represented by the human voice. The addition of the second element will work beneficently and smoothly upon the conflict of the elemental emotions, and give to their course a well-defined and united channel; and the human heart itself, in receiving these elemental emotions, will be immeasurably strengthened and broadened; and be made capable of feeling clearly what was before an uncertain presage of the highest ideal, now changed into a divine knowledge."

Beethoven paused here a moment, as if fatigued. Then, with a light sigh, he continued:—"It is true that many obstacles are met with in the attempt to solve the problem; in order to sing what has need of words. But what man could put into words the poetry that must form the basis of such a union of elements? Poetry must stand aside here, for words are too weak things for this task. You will soon hear a new composition of mine which will remind you of what I am now explaining. It is a symphony with choruses, and call your attention to the difficulty I had in this, in getting over the obstacle of the inadequacy of the poetry which I required to help me. Finally I decided to choose a Schiller's beautiful "Hymn to Joy" that is at least a noble and elevating creation, even though it is far from expressing what in this case, it is true, no verses in the world could express."

Even now I can hardly comprehend the happiness that I enjoyed in the fact that Beethoven himself should thus help me by these explanations to the full understanding of his last giant symphony, which at that time must have been barely finished, but which was as yet known to no one. I expressed to him my enthusiastic thanks for this entirely new condescension. At the same time I expressed the delighted surprise that he had given me in this news that the appearance of a new and great work of his composition might soon be looked for. Tears stood in my eyes, I could have knelt before him.

Beethoven seemed to perceive my emotion. He looked at me half sorrowfully, half with a mocking smile, as he said: "You will be able to be my defender when my new work is spoken of—think of me then; the wise people will believe me mad, at all events they will call me so. Yet you must know, I am not mad; I am only a madman, though I might be unhappy enough to be one. People demand of me that I shall write according to their conception of what is beautiful and good; but they do not reflect that I, the poor deaf man, must have thoughts that are all my own, that it is impossible for me

to compose otherwise than as I feel. And that I cannot think and feel the things that *they* deem beautiful," he added ironically, "that is my misfortune!"

With this he rose and strode up and down the room with short, quick strides. Deeply moved as I was, I also rose—I felt myself trembling. It would have been impossible for me to continue the conversation either by pantomime or writing. I perceived that the time had come when my visit might prove burdensome to the master. To write my deep-felt thanks and my farewell seemed cold; I contented myself by taking my hat, standing before Beethoven, and letting him read in my eyes what was passing within me.

He seemed to understand me. "You are going?" he asked. "Do you remain any time longer in Vienna?"

I wrote that I had no other aim in this journey than to become acquainted with him; that as he had deemed me worthy of such an unusual reception, I was more than happy to find my goal reached, and should start the next day on my return.

He answered, smiling, "You wrote to me how you wished to express my thanks for this journey. You should stay here in Vienna and make galops, they are wares here."

I declared that all that was over for me, for that I knew nothing that could ever again seem to me to deserve such a sacrifice.

"Well," he said, "perhaps something will yet be found! I—fool that I am, should be far better off if I made galops; if I go on as I have hitherto, I shall always be in want. *Bon voyage!*" he went on; "bear me in mind, and console yourself with me in all your trials."

Deeply moved, and with tears in my eyes, I was about to take my leave, when he called to me, "Wait! Let us finish up the musical Englishman. Let us see where the crosses come in."

With this he seized the Englishman's music book, and, as he was about to look at it, he carefully folded it up again, wrapped it in paper, took up a heavy music-pen, and drew a gigantic cross across the whole wrapper. And then he handed it to me with the remark, "Kindly return the fortunate being his master-piece. He is an ass, and yet I envy him his long ears. Farewell, mein Lieber, and remember me in kindness."

With this he dismissed me. Deeply agitated, I passed out of the room and from the house.

At the hotel I met the Englishman's servant, as he was carrying his master's trunk in the traveling carriage. His goal, too, had been reached; I was compelled to confess that he had too shown persistency. I hurried to my room and made my preparations to begin, the next day, my pedestrian journey back again. I had to laugh, as I looked at the cross on the wrapper of the Englishman's composition; and at the cross was a memorial of Beethoven, one I begrudged it to the evil demon of my pilgrimage. My decision was quickly made. I took the wrapper off, took out my gallops, and wrapped them instead in this condemnatory covering. I returned the Englishman's composition without a wrapper, and accompanied it with a note in which I informed him that Beethoven envied him, and that he declared he did not know where to put a cross on such a work.

As I left the hotel I saw my wretched companion getting into his carriage.

"Good-by," he shouted—"You have done me a great service. I am delighted to have made Herr Beethoven's acquaintance. Will you go to Italy with me?"

"What are you after there?" asked I in reply.

"I want to make the acquaintance of Rossini; he is a very celebrated composer."

"Good luck!" I called. "I know Beethoven; and with that I have enough for all my life."

We parted. I cast one longing look towards Beethoven's house, as I turned to the northward, exalted and ennobled in heart.

(Concluded.)

## CONCERT PROGRAMMES.

Albuvrh Springs. P. C. Tucker, Director.

1. Hungarian Dance (piano duo), Brahms; 2. Impatience (song), Schubert; 3. Nightingale (song), Volkmann; 4. Minuetto, Op. 1, Nos. 3, 4 (piano solo), Rheinberger; 5. Donnai un altro for (song), Gungl; 6. Sonata, Op. 14, No. 1 (piano solo), Beethoven; 7. Autumnal Winds (song), Abt; 8. Sweet Angel of Sleep, Darling, Op. 9, Nocturne (piano solo), Chopin; 10. Sleep, Stradella (song), Gungl; 11. Allegro in E minor, Op. 14, No. 1 (piano solo), Beethoven; 12. Give me that Little Maiden (song), Gungl; 13. Brown Eyes has that Little Maiden (song), Osgood.

Eastern Indiana Normal School, Portland, Ind.

1. Hark! Apollo Strikes the Lyre (quartette), Bishop;

2. Who Treads the Path of Duty (vocal solo), Mozart; 3. Valse, Op. 18 (piano solo), Chopin; 4. Sonata, Op. 10, No. 1 (piano solo), Beethoven; 5. The Angel's Serenade (vocal solo), Braga; 6. The Last Smile, Op. 72 (piano solo), Wollenhaupt.

Hollidaysburg Seminary. Sarah B. King, Teacher.

1. Overture, Ruy Blas (four hands), Mendelssohn; 2. Creole Lover's Song, Dudley Buck; 3. Third Meditation, Jael; 4. Hark! Hark! the Lark, Schubert; 5. Allegro from Sonata, Op. 14, No. 2, Beethoven; 6. The Distant Chimes (trio), Glover; 7. Carnival Pranks, Schumann; 9. Venetian Boat Song, Blumenthal; 10. Rondo Capriccioso, Mendelssohn; 11. The Sea, Schubert; 12. Concert Paraphrase—Rigoletto, Liszt; 13. The Noblest, Schumann; 14. Rhapsodie Hongroise, No. 2 (four hands), Liszt; 15. The Song of the Summer Birds (duet), Rubinstein.

Inapromptu Soiree Musicale by Young Pupils (from 9 to 15). Mrs. F. V. E. Dorsey, Teacher.

1. L'Elisire d'amour (duo), Vilbac; 2. Song of Marguerite, Ludovic; 3. La Russe dance; 4. American Line March, Baker; 5. When the Flowing Tide, Willard; 6. Flower Song, Lange; 7. Austrian Song, Pacher; 8. Eine dux, Lange; 9. Russian Polka, Konigsberg; 10. Patison Waltz Song; 11. Neul Waltz, Anber; 12. Hortensia Waltz, Lange; 13. La Campanella, Egghard; 14. Murmuring of the Forest, Braungard; 15. Waiting, Millard; 16. Tancredi (duo), Moss; 17. Gaetana Mazourka, Ketterer; 18. Cuban Dance, Wilson; 19. Gulliver, Wollenhaupt; 20. Flower Girl, Benigani; 21. Travotore, Dorn; 22. Redemption Polka, Hofer; 23. Polish Dance, Schawrenka; 24. Cujus Animax, Richards; 25. Magnetic Waltz Song, Arditi; 26. Radieuse Grand Valse (duo), Gottschalk; 27. Carnival of Venice (violin and piano).

Milwaukee School of Music. John C. Fillmore, Director.

1. Prelude and Fugue in G Minor, Bach; 2. Romanze, Op. 15, No. 1, Henselt; 3. Polonaise in A, Op. 49, Chopin; 4. Spring Song, Reinecke; 5. Sonata in C sharp Minor, Op. 27, Beethoven; 6. Romanze for violin, J. Weiss; 7. (a) Aufschwung, (b) Nachstueck in F, (c) Ende vom Lied, Schumann; 8. Fantasie for violin, DeBeriot; 9. Kammen-Ostrow, No. 22, Rubinstein; 10. Hungarian Rhapsody, No. 6, Liszt.

Pupils Recital. Mrs. Ralston, Teacher.

1. Allons Vite (duo), Ganz; 2. Spring Song (solo), Krug; 3. Polka, Op. 15, No. 1, Henselt; 4. The Traveling Carriage, (duo), Diabelli; 5. Sonata No. 15 (solo), Mozart; 6. Morning Song (duo), Loeschhorn; 7. La Serenade (vocal solo), Schubert; 8. Spanish Dances (piano duo), Moszkowski; 9. Second Rhapsodie (solo), Liszt; 10. Allegretto, from the Seasons (piano quartette), Haydn; 11. Melody in F (piano solo), Gungl; 12. Sonata, Op. 34, No. 1 (piano solo), Chopin; 13. Russian Spinning Song (vocal solo); 14. Polonaise (piano solo), Parks; 15. Adagio et du Rondo (two pianos), Weber; 16. Kammen-Ostrow (solo), Rubinstein; 17. Two Nocturnes, Op. 55, No. 1, Op. 15, No. 2 (solo), Chopin; 18. (a) Wert Thun in the Cauld Bait, (b) May Bells (vocal duet), Mendelssohn; 19. Polaca Brillante (piano quartette), Weber.

Westleyan Female College. J. H. Newman, Director.

1. Overture (vocal duet), Rossini; 2. I will Magnify Thee, O God (vegal duet), Mosenthal; 3. Rest Thee (vocal trio), Smart; 4. Addio (vocal trio), Curschman; 5. Le Reveil du Lion (piano solo), Kontski; 6. Come, Follow our Festival Hymn (vocal trio), Wace; 7. Dragon Field (vocal trio), Borge; 8. Norma (piano solo), Jaell; 9. Recitative and Polonaise, from Mignon (vocal solo), Ambrose Thomas; 10. Second Symphony (eight hands), Beethoven; 11. Carnival of Venice (piano solo), Ernst; 12. Sonata Pathetique, Op. 13, (piano solo), Beethoven; 13. Breathe Springtime (chorus), Haydn; 14. Der Freischutz (overture), Czerny; 15. Ave Maria (vocal solo), Luzzi; 17. La Traviata (piano duo), Verdi-Alberti; 18. I heard a Voice in the Tranquil Night (vocal duet), Glover; 19. Scherzo (piano solo), Chopin; 20. Invitation (vocal solo), Weber; 21. The Travotore (piano duet), Melnotte; 22. Una Voce Poco Fa (vocal solo), Rossini; 23. Rhapsodie Hongroise, No. 2 (piano solo), Liszt; 24. With Verdure Clad (vocal solo), Haydn; 25. O Beautiful Dreams (chorus), Mendelssohn.

Younger Pupils of Miss E. M. Hitt.

1. Duets from Czerny's Time Exercises, Wohlhart's Piano Fingering and Diabelli's Melody Exercises; 2. Gypsy Songs, Bellak; 3. Bohemian, or Breathe Polka, Beck; 4. Spring Song (duet), Mendelssohn; 5. On the Meadow, Liecher; 6. Dew Drop Waltz, Kinkel; 7. Meet and Chandon Waltz (duet, violin and piano); 8. Exhibition Galop, Bradley; 9. Swiss Maiden, Jungmann; 10. The Little Lark, Schumann; 11. The Little Lark, Schumann; 12. J. N. Hummel; 13. Queen of Skates, Muller; 14. Polka de la Reine (solo), Raff; 15. Over the Summer Sea (duet, piano and organ), Rigoletto; 16. I Fear no Fox (vocal solo), Pissini; 18. Concert Waltz (solo), Liebling.

FOR THE ETUDE.  
"ETUDE."

Why in this world do men lack success?  
Why is one rich, a thousand poor?  
Why Glory's worshipers so luckless?  
Why people all such ills endure?  
Because they never pause to heed  
The depth of meaning in *Elude*.

In ages past, the mass of men  
Have lived and died without a name;  
It is as though they had not been.  
They did no deed, achieved no fame;  
And why? Because they saw no need  
Of pondering o'er the theme *Elude*.

In History's firmament there gleams  
Of brilliant stars, a splendid host;  
But countless are the blackened beams  
Of myriad meteors flashed and lost;  
And why so few that shine? Indeed,  
'Twas few could comprehend *Elude*.

I see a hut, a youth, a book;  
At night he burns his candle low.  
Some days, in forest's shady nook,  
I find him hid, absorbed, and know  
Such effort will to greatness lead,  
Because this youth doth seek *Elude*.

We speak of muses, luck, and chances;  
We talk of inspiration's power;  
We hear of talents, genius, fancies  
All blooming forth with within an hour:  
Such magic is unreal; we read,  
That nothing comes without *Elude*.

Here before me hangs a portrait,  
And yon a statue, true to life;  
But can I estimate how great  
The maker's labor, toil, and strife  
Before his ideal stood forth freed,  
The lasting emblem of *Elude*?

Two forms rise up before my mind,  
A Paganini and a Liszt;  
More splendid forms were hard to find—  
By fame embraced, by fortune kissed;  
Yet all the world must agree  
To give their glory to *Elude*.

Just think again of Zenophon,  
And Alexander contemplate;  
Or, if you will, of Napoleon,  
Or Cesar in the Roman Senate:  
These currents strong, none could impede;  
Their source of strength lay in *Elude*.

No one need fail in his profession,  
All may in art attain a standing,  
If they will ponder this expression—  
"Go build a work of art commanding."  
Thus may we all in life succeed  
By strict devotion to our *Elude*.

## NEW PUBLICATIONS.

OLIVER DITSON & Co., Boston, Mass.

- "I Cannot Sing Those Melodies," Otto Floersheim.
- "For Love of Thee," L. Denza.
- "Maiden's Love," Ernest Jones.
- "Ave Maria," Schlesinger.
- "Where Lives a Lassie," J. B. Campbell.
- "You Know Best," Wellings.
- "Mamma," Rena Schofield.
- Mr. Floersheim is well known to the public as a composer. This beautiful little song, for tenor or mezzo voice, will only enhance his reputation. Mrs. Trethar gives the English version.
- Denza is a writer of the modern Italian school of ballad writing—little artificial. This is about his average writing.
- A pretty song, and nice accompaniment.
- There are too many "Ave Marias" already. Mrs. Trethar's English version is the best part of this one.
- In 6-8 time, and in the conventional Scotch ballad form. These songs are simply tiresome.
- Milton Wellings made a big reputation by "Some Day." It is a curious fact that Rubinstein's well known piano solo, "Kamenoi Ostrow," the chief theme is so much like the above popular song, that Mr. Wellings must feel uncomfortable when he hears it played. The piano piece was written years ago. This recent composition, "You Know Best," is poor stuff.

7. "Mamma, Hear Thy Darling's Voice," is the title of this too pathetic ballad, with of course a chorus. Rena Schofield, who is the composer and author of the words, evidently has strong affinities for the minstrel business music.

8. "Alpine Mazurka," by Maylath. The same old thing, easy and showy.

9. "Ixion Waltz," by Caroline Dodger. Why the title, one is at a loss to find out unless the continual turning around of the poor old theme like Ixion's wheel.

10. "Lawn Dance," by W. T. Sudds. Cheap and tiresome.

11. "Life on the Ocean Wave," Louis Meyer. Easy transcription of the old song.

12. "I Forget Thee Not," by Randolph King. Thoroughly conventional, and with a tiresome accompaniment.

13. "Last Night," by Halden K. Jerulp. Translated by Theophile Marzials. A perfect little gem. This Norwegian composition should be better known.

14. "Love For Thee," by Paul Fehrmann. A clever, not overly original song, with English and German words.

15. Kate Douglas Wiggin, who is of the California Kindergarten Training School, sends us a collection of songs and games entitled "Kindergarten Chimes," and destined for the use of those institutions and primary schools. It is indeed a labor of love destined surely to bear fruit in later years. The dedication is charming, and shows the animus of the work. Miss Wiggin is to be congratulated on the arrangement of her book, and of its ultimate success. "Kindergarten Chimes," by Kate Douglas Wiggin.

BLAIR & LYDON, Boston, Mass.

"The Bridge," transcription of the well-known, too well-known song. A. E. Warren. Brilliant and flashy. "Peep O' Day Polka," by the same composer, middling easy. "Skylarks Greeting, Schotische," by the above composer, rather more difficult than the Polka.

"Mennetto," by E. Franklin Adams. A poor attempt at this form of composition.

Mr. Edward Von Adelung has composed a characteristic Etude for piano, entitled "Schumann's," a very sweet melody, carried through some interesting changes on a simple arpeggio accompaniment; ought to make it a valuable study for middle grade pupils. It will certainly repay study as the idea is very poetic and well-carried out. It is published by Fürstner, of Leipzig.

"THE SEA," by JAMES H. HOWE.

An ambitious song for baritone. Harmonies effective. Treatment of word, however, not strikingly original.

## NEWS OF THE MONTH.

WITH the dawning of the new season there is an unusual dearth of news. August has always been a month of rest for overworked professionals, and with the exception of concert gardens and seaside resorts musicians are enjoying their siesta. At these places the cornet soloist emulates Levy, and his ambitious "toot" is heard through the land, and has its usual depressing effect on trained ears.

There is, however, a stir of preparation going on among the various organizations,—operatic, concert, and dramatic. New recruits are being drilled in, and never a season is beginning under brighter auspices. The outlook is hopeful, and who considers that in New York city alone they are to have three grand opera companies, not counting the lighter brigades of comic opera, it must take much enthusiasm and full pockets to make all this sort of thing pay.

Mrs. Francis B. Thubner, who personally has done everything in her power to push along the enterprise of the American Opera Company, deserves any amount of success for her pains in the matter. It is a noble idea, American opera with American singers, and only a woman of Mrs. Thubner's generous nature and broad views could have conceived and forwarded such an idea. The Association of Teachers had a specimen of her generosity in the delightful trip tendered them by this lady up the Hudson River.

Theodore Thomas is to be the director, and rehearsals commence the middle of this month. Capable artists are only employed, and the choruses are to be picked voices, and carefully trained. It ought to be a matter of national pride to encourage this opera company. Americans spend so much money on imported singers that now is the time to demonstrate their patriotism.

The excelent German opera will begin a second and, I hope, successful season. Wagner will be heard at the hands of capable interpreters. The redoubtable Col. Mlynarski, who turns up smiling, is planning to sing.

Mr. Van Der Stucken, who gave such interesting

novelly concerts last season, another series to begin late in October at Steinway Hall, on Sunday afternoons, and so extend through the winter. Mr. Van Der Stucken's skill as conductor and the freshness of the programmes to be presented will doubtless draw good audiences.

Theodore Thomas has closed a very successful season artistically, though not financially, in Chicago, the amount of music played being enormous.

Mora et Veta, "Gounods last great masterpiece was produced at the Birmingham festival, and was pronounced immediately a fine composition. It is divided into three parts—Death, Judgment, and Life,—the last being based on the vision of St. John. It has a fine flow of melody, and some beautiful effects were produced by the clever use of trumpets. The most included Albani, Madame Patey, Lloyd, Santley, Richter, conductor.

Madame Schumann and Herr Joseph have been concertizing in Germany. They are certainly musical partners for life.

Liszt's new composition, "Das Koenigsglied" was performed with much applause at Pesth.

Anton Dvorak has received the title and diploma of Doctor of Music from the University of Cambridge.

Miss Lippincott, daughter of Grace Greenwood, has made her debut as "Anita Armour" on the operatic stage at Trieste.

Miss Medora Henson is in London and was robbed of five hundred dollars just as she was leaving bank. Of course the season is beginning and every incident must be utilized.

St. Saens has been playing his fourth concert, and his "Rhapsodies D'averpue," at a concert at Antwerp. The programme included his "Ode to Victor Hugo." This pianist is too seldom heard in public.

They say that Rubinstein stands more in fear of his mother's criticism (the old lady is nearly eighty) than the press or public, and takes his scolding like a repentant boy if at any concert he has played a little off. He owes much to his mother's energy that he got his fine musical education.

Mr. Ebenezer Prout has given the world a new symphony, and Mr. MacKenzie has written a violin concerto, both works being enthusiastically praised by English critics.

England appears to labor no longer under the imputation of being an unmusical people. Their list of native composers is rapidly swelling.

Edward Remenyi is giving concerts in China. He is a specimen of the irrepressible Hungarian, and has doubtless, by this time, composed a Chinese symphony, and may come home a full-fledged Mandarin, pig-tail and all.

Louis Liszt, the brother of the great composer, is dead. Francis Planté, the French pianist, makes a tour in Germany next winter. I wonder how the critics there will like him? He represents the ultra French school of pianism, finesse, digital dexterity, not much coloring, but an exquisite touch and a fine musical organization.

Emma Nevada, who marries Dr. Palmer, her manager, this fall, was reported to be engaged to Charles Hallé, the veteran pianist. This mistake probably arose from the fact that Hallé married Norman Neruda, the celebrated violinist, and the papers confounded the names.

Iring, who has a fine appreciation of the effect music can produce as an adjunct to drama, proposes in his forthcoming "Faust" to have selections from the various compositions on the subject by Berlioz, Schumann and others. This is a step in the right direction. Our theatre music is a disgrace, and Iring put us all to shame with his incidental music. One ear was not shocked by a jig before the last act of Hamlet.

Sgambati is engaged on a new opera. Why is it his compositions are not heard more? Wagner spoke in the last terms of his gratitude to Patti for singing "Carmen" for the first time, but it was but a "succès d'estime." The part is too low for her, being written for mezzo-soprano. She made as much of the part as with her somewhat limited dramatic abilities would allow, but critics generally concede that she is not up to the mark. After the performance the old, old business was gone through with. Her carriage was dragged home amid a howling mob, fire-works, enthusiasm, and all of the venerable humbuggery that Col. Mapleson could get up for the occasion.

We are promised a new violin virtuosino in the person of Rafael Albertini, a young Cuban, whose performances have created a furore in artistic circles and the public in the old world. He has had the best masters, including Louis Ries, the great teacher, and some of the best from Siorvi, the one pupil that Paganini had. Senior Albertini has a beautiful tone, absolute technic, and his bowing and interpretation are spoken of enthusiastically. He is a welcome addition to the ranks of American musicians.

Another! This time it is the well-known pianist and composer, who has given the world another mechanical invention in the shape of a mite, bar attachment for piano, so as to lessen tone in long passages. It is a repulsive device that Josef plays with his strings deadened, and I need not refer my readers to the list of dumb pianos,

etc., that the market is flooded with. Mr. Pattinson's contrivance appears simpler than any other invention. It is worked by means of a wooden bar covered with felt, which is raised and lowered by a spring, the bar comes between the hammer and the wires of the piano, which when lowered causes the hammer to strike the felt bar instead of the wire. The contrivance promises to be a success, and again the piano-tormenting public should bow acknowledgments to the genial John B. Pattinson.

We learn, with regret, of the death of Wm. A. Pond, who died Aug. 12, in the year 1891. Mr. Pond's services to music are too well known to require mention. He has always identified himself personally with music, and his kindnesses to many will never be forgotten. The music house that bore his name ranks at the top in this country.

A cowboy pianist is the latest sensation in Chicago. He "thumps" by ear and composes also by ear, I suppose, wears the traditional cowboy costume, is good looking, girls like him, plays "Home Sweet Home" with variations. Enough said.

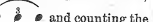
H. K. Oliver, author of the well-known hymn tune "Federal St.," is dead.

## Questions and Answers.

QUES.—Can you tell me the best set of published cadences for ending each scale?

ANS.—The one published by nearly all the great houses, entitled "Scales and Cadences in All the Major and Minor Keys." The form is this, I, IV, I, V, I, with the first chord in first position.

QUES.—Please tell me why Voss, in his arrangement of "La Fille du Regiment," Op. 119 for the piano. See part where the signature is changed to five flats, 16th measure, changes his triplets in this measure to quarter notes, writing it thus—



and counting the measure as containing four quarter notes, would we not involuntarily play the first note of the triplet as a quarter, and the last notes as eighth, thus



and would it not be less perplexing to the pupil to write it so. You notice he changes this measure from triplets of eighth notes, and immediately resumes the eighth notes after. I have learned the piece many years ago, and to this day have never been able to clearly understand why he should make the change. Since then I have sometimes met with similar passages in other music, two quarter notes for instance with the sign over them, indicating they must be played and counted as triplets, and if I remember correctly valued as one quarter note. Why should it be so if it is for the sake of expression, could it not be more definitely and simply indicated.

ANS.—The *ritard* mark makes the measure easy to execute. Play the six note evenly and gracefully, but without any definite time. You could, with propriety, hold the highest note and make a *cadenza* out of the remaining. In fact the measure being the end of sixteen bars is nothing more than a *cadenza*.

QUES. 1.—When writing on piano pupils shall we say she or he? "Your pupil (she or he) who does give us a new pronoun for that awkward, she or he?"—C. A. L.

ANS.—Usually "he"; sometimes, "he or she"; seldom "she."

QUES. 2.—I use Köhler's Op. 50 to teach group reading, that is, reading a group of four notes following one another, and why not as well as to read a chord of four notes where the notes stand one on another. But Köhler is not musical and tuneless enough to suit me. What can I use in the place of this Op. 50?

ANS.—Döring, Op. 8, No. 1.

QUES.—Can you give me some information about Loeschhorn.—M. S.

ANS.—Loeschhorn is still active. He lives in Berlin, and is connected with two of the prominent musical schools. He was born in Weimar, 1819.

QUES.—Will you please answer through the "Questions and Answers" department of THE ETUDE the following query.

In the instruction of beginners in the study of piano, would you recommend the use of simple studies in preference to that of a system for the piano-forte. If the latter, what system is the best.—I. De P. C.

ANS.—There is no difference in the nature of simple piano studies and an instruction book. Studies like Köhler Op. 190, and Czerny Op. 523, Book I could very well form the first part of an instruction book. On the other hand, nearly all instruction books are selections from piano studies. Unless a teacher has had an extended experience in teaching the young and beginners, or is not a born teacher, it is safest to keep to some good well arranged instruction book. A huge, bulky volume has

a depressing influence on the young mind. The freshness of spirit in study is difficult to sustain with most pupils, and the same instruction book tends to increase weariness. In general education the child is not burdened with such books as we have in music. The instruction is begun in Kindergarten without books, then comes the primer, then the first reader, then the second, and so on. We have seen in primary instruction books Chopin's Nocturne, and Beethoven Sonata Pathétique, which is about the same as a child dragging with it every day to the Kindergarten a work on differential calculus or mathematical astronomy.

With a child who is not without talent, who has been taught the rudiments of music in the public schools, who has learned to pick out familiar tunes on the key-board, an experienced, earnest teacher can, with simple piano studies, advance the pupil quicker and more natural than by using a stereotyped course of study. A piano primer might be useful in this connection. This is no theory, but has been our practice for years, and found to work with most excellent results. Here are some of the easier studies, less the above, which can be used in place of instruction books, Köhler, Op. 218, "Exercises for Children" (Petens); Köhler, Op. 151, "Ecole Primaire"; Duvernoy; Enkhausen, Op. 72, four hands (very inspiring to the young); Jos. Löw, Op. 41, four hands; Eschmann, Op. 60. To these might be added a few others that stand between a regular instruction book and piano studies in sheet form. H. Wohlfarth, "Piano Friend," Köhler, Op. 300. Lebert & Starks, Part I, No. 1.

QUES.—Will you please give in an early number of THE ETUDE the metronome marks for all kinds of dance music—gavottes, waltzes, etc., also marches? I would thank you very much if you would kindly do so.

ANS.—The following will give nearly the correct tempi of all known dance forms:

Mazette's Metronome.			
Bolero,	184,	three units in a measure.	
Varsovianna,	144,	" " "	
Polonaise,	104,	" " "	
Mazurka,	144,	" " "	
Redowa,	120,	" " "	
Waltz,	200,	" " "	
Spanish Dance,	132,	" " "	
Quadrille,	108,	two	" " "
Galop,	144,	" " "	
Quick Step,	104,	" " "	
Polka,	108,	" " "	
Parade March,	132,	" " "	
Funeral March,	71,	four	" " "
Schottische,	144,	" " "	
Gavotte,	132,	" " "	

## THE "WEAK" FINGER.

THE subject of liberating the fourth finger by cutting the accessory tendons we propose bringing up again for discussion. This time more thoroughly and earnestly. The matter must undergo a thorough investigation by the pianist and piano teacher. We now invite those interested in the advancement of piano technique to give the subject thoughtful attention, and if possible practical demonstration. The operation is simple and not dangerous in the least. Dr. Forbes has written a lecture explaining minutely how the operation can be performed. Any intelligent physician can readily perform the operation, guided perhaps by Dr. Forbes' instruction. We have a number of the lectures in pamphlet form which we will cheerfully send to those interested. As there were only a very limited number printed, we beg that only those who are positively in earnest ask us to send one of the few we have at our disposal. In the winter when we will return to piano practice, we propose having these slips cut in the left-hand. This will give a good chance for comparison. The readers of THE ETUDE will at least have our honest testimony in the matter. While we do not expect great benefit from the operation, it will, at least, demonstrate whether the hand itself is weakened thereby. Persons who have practiced piano for years lengthen these slips so that they do not impede the movement. But what we are anxious to see proven, is, that this operation will remove the cause of the trouble that now exists in cultivating the fourth finger without weakening the strength of the hand. We are inclined to have faith in Dr. Forbes' theory, and mean to do all in our power to develop and agitate the subject.

## CONTRIBUTORS FOR 1885-86.

We give an alphabetical list of those writers who will appear with original articles in the columns of THE ETUDE during the coming season. Many of these will contribute regularly, but every one will at least write one article. We can expect from these well-known writers many valuable articles, as can be seen by the contributors in this issue.

Our aim is to conduct an educational monthly for music teachers and students. There are numerous journals devoted to the current topic of the day, while THE ETUDE is the only one devoted to the art of teaching and study. Our premium list may attract some, on account of material worth, but our contributors list has a higher and better—an intellectual attraction. Do not neglect to renew promptly, or the intervening numbers may be exhausted. Remember, for five subscriptions we will send one extra subscription. In this way teachers can get their own subscription free and at the same time be doing good.

A. von Adelung,	E. M. Bowman,
J. A. Barfield,	Geo. T. Bullings,
Dr. Aloys Bidez,	Thos. A. Becket,
D. De F. Bryant,	J. C. Cook,
C. B. Cady,	Geo. W. Chadwick,
Mrs. C. S. P. Cary,	W. H. Dana,
C. L. Doll,	G. S. Ensel,
John C. Fillmore,	Miss Amy Fay,
Arthur Foote,	A. J. Gantvoort,
F. Grant Gleason,	Geo. H. Howard,
Jas. Hunsaker,	Fred. C. Hahn,
F. W. Hamer,	J. J. Haldstadet,
Mrs. Flora M. Hunter,	Jas. H. Howe,
T. L. Krebs,	Mrs. A. C. Ketcham,
Calista Lavelles,	F. H. Lewis,
Chas. W. Landon,	W. Wangh Lander,
W. S. B. Mathews,	John W. Metcalfe,
Dr. Louis Maas,	M. Marks,
Hamilton Macdougall,	S. N. Penfield,
W. H. Neave,	Carlyle Petersilea,
A. R. Parsons,	W. S. Roney,
Mrs. Kate Seay Petway,	Dr. F. L. Ritter,
W. C. Richardson,	Charles A. Rice,
A. A. Stanley,	W. H. Sherwood,
Constantin Sternberg,	W. G. Smith,
A. D. Turner,	Eugene Thayer,
Mrs. H. D. Trethar,	John S. Van Cleave,
F. R. Webb,	

## PREMIUMS FOR 1885-86.

We attach little value to premiums. We consider them the poorest inducements an editor can possibly offer to persons to subscribe. Our aim is to make THE ETUDE so available in itself that the premium list will have little additional attraction to subscribers in prospect. Very few of our subscribers have availed themselves of our offers in this line, which shows that our readers are little for calateral inducements. There are yet a small class that desires something of this kind, and for their satisfaction we offer the following, which will be of value to those forming clubs. On individual subscription we offer no premium:

- No. 1. For two subscribers, "The Musician," vol. I.
- No. 2. For two subscribers, Plaidy's Technical Studies, bound in boards.
- No. 3. For two subscribers, a set of technical exercises, our own selection.
- No. 4. For two subscribers, a folio to preserve THE ETUDE, our own manufacture.
- No. 4. For three subscribers, an organ or piano institution, both our own selection.
- No. 6. For three subscribers, a music roll or portfolio.
- No. 7. For four subscribers, Lebert and Stark's "Grand Theoretical and Practical Piano School," bound in boards. Retail price, \$3.50.
- No. 8. For five subscribers, one extra subscription will be given.
- No. 9. For ten subscribers, three extra subscriptions will be given.



No. 10. For fifteen subscribers, a Maelzel Metronome.

Besides the above, we have our sheet-music premium which will be sent on application together with the catalogue.

### ABREAST WITH THE TIMES.

THE Harmony Course which we are publishing is receiving the hearty approval of many of the best teachers and composers throughout the country. The large numbers who will undertake the examinations in the A. C. M. will find that the careful and thorough course which this system presents will offer a thorough preparation for that severe ordeal so far as Harmony can prepare for it. This is especially true in regard to the tests in playing, the importance of which is overlooked in most other works on Harmony, but which is becoming more and more indispensable to American musicians. In this, as well as in many other respects, the course is up to the times, and even a little in advance,—just enough to spur on and arouse earnest ambitions and talented students.

FOR THE ETUDE.

### THE CROWNED VIRTUOSO.

TRANSLATED FROM THE NEUE MUSIKZEITUNG, BY E. VON ADELUNG.

CHARLES IV., King of Spain, was not only passionately fond of music, but also an artist who considered himself a master on the violin. Once at a court concert the king took the place of his first violinist, Bocherini, who, a true artist and competent composer, was obliged to play the second violin. This, of course, touched the pride of the artist-composer, but yet more his ear; for the king played so dreadfully out of tune and time that none of the other musicians were able to follow him; no wonder the chaos arising from it enraged the king greatly, who naturally blamed everybody but himself for it. Greater, however, than the royal rage was the despair of the composer who heard his works spoiled in an incredible manner. Therefore he conceived a plan by which the king would have no chance to spoil his next composition. He wrote a quartet in which the principal part was given to the second violin, whilst the first played all through the same theme expressing the murmuring of a brook that was winding through meadows covered with flowers. That was a new and pretty idea, which would surely dazzle the poetic mind of the monarch. The king played quietly through the first page; when on the second he had to repeat the same strain he cast an angry look at Bocherini, for he suspected the scheme; but when he had finished the third page he saw it all; enraged, he threw away the violin, seized Bocherini by the collar, and dragged him with the force of a giant (for which he was known) to the balcony to precipitate him through the high window. But the queen quickly laid her hand on his arm and said, "Pensa a tu alma" (think of thy soul). The king let go his hold, and ordered Bocherini to quit the palace at once, and Spain within a few days forever. Repenting, however, this order given in the heat of rage, he allowed him an annual stipend of twelve hundred livres.

Bocherini found a position at the court of the German Emperor, who also claimed to be an excellent violinist. One day his new employer asked him: "Which difference do you find between my playing and that of my cousin?" Whereupon he replied, without hesitation, "Charles IV. plays like a king, your majesty like an emperor."—D. C.

FOR THE ETUDE.

### SCHOOLS OF PIANO PLAYING.

JOHN C. FILLMORE.

THE question of the difference in schools of piano players seems to me a difficult one to answer, because the word "school" is used so loosely and in so many different senses. It is not uncommon to speak of the style of any

prominent player and of his pupils and imitators as a "school." Thus, Ferdinand Hiller is said to be a player of "the Hummel school," Thalberg's imitators are said to belong to his "school," and so on. If we are to use the word in this sense, we shall have to count as many different "schools" as there are players with an individuality of style sufficiently marked to insure a following.

But I, for one, am not disposed to extend the term "school" so far; at least, not when I attempt a scientific grouping and classification of the phenomena of the piano playing world. It seems to me that the term ought to be restricted: 1st, to those groups of compositions which are based on radically different principles, and hence require different kinds of technical or other attainments for their interpretations; and 2d, to radically different modes of meeting the requirements of the same kind of compositions.

To illustrate. 1st. The technical, intellectual, and emotional demands made on a player by a Bach fugue are radically different from those of a Mozart concerto or a Liszt rhapsody. Each of these kinds of works, then, with its congeners, properly constitutes a "school." 2d. A player like Liszt would doubtless meet the requirements of a Bach fugue or a Mozart concerto by means of a technique so different from that of Hummel or Czerny that he would properly be said to be a player of a different "school."

But it has probably never occurred that an original master of technique, like Liszt, has not embodied his peculiar ideas, technical and other, in compositions, so that his productions and his work as a player have to be classified together, the latter being mainly inferrible from the former. Moreover, since but few of the contemporaries of great players and none of their successors can possibly have opportunity to hear enough of their playing to thoroughly understand its peculiarities, tradition is the only means we have, except their compositions, of enabling us to classify and discriminate their work. Practically, therefore, our classification must depend on our study of piano-forte music and of its history.

Plainly, then, the first great "school" of piano playing is the polyphonic, of which Sebastian Bach will for all time stand as the most conspicuous representative. Technically, its main requirements were independence of finger and the ability to play several voice-parts at the same time, *legato*. The instrument in vogue at the time this music was written made no demands on strength or discriminative emphasis, so these points were never considered in this school of music. The distinction between *legato* and *sacato* was much less marked than it is now, owing to the fact that no sustained tone was possible. Wrist action, too, was of the very simplest. The main points were clearness and fluency in the intervening of parts.

Intellectually and emotionally these works stood for the highest attainments of the time, and made corresponding demands on the player. But the mechanical limitations of the instruments of that time prevented the most appreciative players from giving full expression to all they felt in this music, and consequently stood in the way of the predominance of the emotional over the intellectual element. There was necessarily much less difference between the performance of mechanical and imaginative players than there is now, and consequently mechanical and intellectual attainments went further than now, as compared with the imaginative and emotional.

With the predominance of monophony, which began about 1750, the new principle came in of delivery of a single melody with a subordinate accompaniment. This principle has dominated alike the sonata, the dance forms, the nocturnes, all of Field and Chopin, the "Songs Without Words" of Mendelssohn, in fact, almost everything through the classic and romantic epochs up to the present. But the works of this great period, written in the monophonic style, may be subdivided into numerous groups, according to the peculiar manifestations of the monophonic principle embodied in them.

As regards performance, no less than form, the sonata may be placed in a "school" by itself. In the *adagios* and *andantes*, to be sure, we often have specimens of lyric writing approximating the later pieces of Field, Mendelssohn, and others. But the characteristic trait of

the sonata was the first movement form, or "sonata form," and the peculiar manifestation of the monophonic principle embodied in this consisted in making both the chief melodies and their accompaniments thematic rather than lyric, and also in the frequent transposing of the principal and subordinate ideas in such a way as to produce the effect of free polyphony. These pieces are monophonic in the sense that one melody is always or nearly always predominant; but one voice frequently takes this melody from another, part answers part, and the accompaniment is frequently a melody or even consists of more than one melody, though they are always subordinate. Thus the sonata, although it had monophony for its ruling principle, still retained marked traces of the polyphonic style out of which it was gradually developed.

The sonata group (or "school," if we choose so to call it) included the concerto, and may be said to culminate with the Beethoven "Fifth Concerto." For, although there have been concertos and sonatas by later writers, they embody the characteristic principles and requirements of other and later groups, and the sonata form is with them a subordinate rather than a principal trait. They have more in common with the writing and playing of the romantic than with the classical epoch, in which the sonata had its origin, development, and culmination, and of which it was the characteristic phenomenon.

If now we seek to group the phenomena of the monophonic period into classes or "schools," we must look for the distinguishing traits (technical, intellectual, or imaginative) which characterizes them, and these traits must be the outcome of principles.

The fundamental principle of monophony, the delivery of a melody with a subordinate accompaniment, we have already found in the sonata, even in its extreme form of *lyric* melody we found the beginnings in the slow movements of the sonata. The difference between these and the later nocturnes and other lyric pieces in which the melody is played with one hand and the accompaniment with the other is one of *degree*, not of principle. It is conditioned largely on the development of the piano to its larger capacity for sustained tone.

But there are at least two technical principles sufficiently distinct to oblige us to group their manifestations separately, viz., 1st, that of *discriminative emphasis*, where the same hand delivers a melody and an accompaniment at the same time; and 2, the use of the *pedal* to sustain a melody while the hands are occupied with embellishments. The Mendelssohn "Songs Without Words" may be taken as the type of the former, and Thalberg's pieces of the latter. Of the great mass of compositions now extant which embody these principles, by far the greater number are imitations of the works of these two writers. Of course Chopin and Schumann have their own original ways of embodying the one principle, and both they and Liszt use the pedal in ways as peculiar as Thalberg's. But the principles remain the same.

At least one other technical principle deserves a separate classification, that of wrist action. Its development has kept pace with that of the piano-forte, and it is now an element common to the works of nearly all composers. This principle has reached the culmination of its development in Liszt.

As regards the two great romantic writers, Schumann and Chopin, their individuality of style seems to me to depend mainly on imaginative and emotional qualities. But the harmonic and rhythmic peculiarities through which these qualities are manifested are capable of imitation, and so each has numerous imitators who may be said to belong to his "school." The same is true of Liszt, in less degree.

Technically Chopin was an innovator through his invention of harmonics and melodic passages which required new fingering and new adjustments of the hand. So was Liszt. Schumann's rhythms are extremely original, and his works are marked by a conspicuous absence of scales and of what are called "passages" generally. Discriminative emphasis and rhythmic accent are the prominent qualities in all his work.

What I have said implies that there is no "school" or composer who embodies any one principle exclusively, but that each of the great writers shows a predominance



of some one or two principles which marks his style. Minor composers, which includes all now living, so far as I know, however individual they may be, are stamped with the peculiarities of their great predecessors. Thus Moskowski, the Schawenkas, and Tschalkowsky show the influence of Chopin and of Schumann; Szabani that of Schumann and Liszt. Others are palpably mere imitators of one or the other. "Herselt has strongly marked peculiarities of style and technique, but I should hardly call him the founder of a 'school.' Brahms I believe to be immensely overrated. His *attainments* are certainly great, but I have looked in vain for tokens of original creative power, such as belong to genius. Least of all among musicians of his standing is he to be classed as the founder of a school.

To sum up: the predominant influences of to-day in the domain of piano music seem to me to come from Schumann, and his influence is still growing. Next come Chopin and Liszt. Mendelssohn's star is setting, and, curiously enough, Bach's is rising for a new career. These various forces (intellectual, emotional, imaginative, and technical) so fuse and interpenetrate each other that we can nowadays discriminate "schools" of piano music and piano playing only by determining the preponderance of one or more of these leading elements. Even then the classification must be more or less inaccurate and imperfect. The whole inquiry results in a conviction of its futility, so far as mapping out distinct "schools" in our current music is concerned. But it is worth while to make it for the sake of sharpening our perception of the characteristic qualities of the great writers, and of the great differences between them and their imitators, and of the composers of lower rank.

FOR THE ETUDE.

## A FANTASY AFTER "CHOPIN."

AN "INTENSE" ROMANCE AFTER POE.

As Liguria's marble hands swept voluptuously rove the ivory rocks of her "steinway," in that exquisite and most subtle of Chopin's nocturnes (Op. 27, No. 2), she heard a light step, and, turning hastily, met, as he crossed the tufted chamber floor, the full liquid glance of her friend—her spiritual friend—the poet pianist, Delenore. Tall, graceful as an antelope, with an indefinable feminine air lingering about him as does sweetest perfume, a brow superbly intellectual, wavy brown hair, a sensuous yearning mouth, and the nose *fin*, such was the aspect of this artist already celebrated, though so young, a perfect interpreter of Chopin and the modern school of pianism of which our venerable master, Franz Liszt, is the chief exponent. A sad something hovered about his person, maybe the reflex of that passionate desire for beauty, or perhaps the result of the daily struggle for existence so harsh to such a delicate nature. Be what it was, it invested his whole being with a tender melancholy, which told terribly with the opposite sex, and was no doubt the secret of his fascinating influence.

Delenore loved and was loved. Liguria, fairest of earth's sylphs, was the favored being on whom he bestowed his love and the choicest secrets of his art, and he had now entered for the purpose of hearing his angelic one play that he might criticize, if such a word could be applied to the gentle murmur that escaped his lips as his beloved one's fingers meandered through the dreamy harmonies of Chopin, for all other composers she calmly ignored. "And what," said he, "what were you, O essence of my soul, playing as I entered?" "I was but rippling out that 'Summer's Day' nocturne of Chopin, where two lovely voices gently lull the listener into balmily dreams of the Infinite, but now I would attempt, O master mine, your favorite morcean, the one to which you have devoted your heart's blood, the 'Fantasy Impromptu,' Op. 66." As Liguria sighed forth these words, she stooped, for Liguria was tall, and Liguria was thin, and oh, the eyes of Liguria they were green and fathomless and they burned to the souls of the favored ones on whom she gazed, and smote upon the senses of the happy ones on whom she cast her baleful glances. She stooped over her beloved, and

cast in marble, while Liguria, seating herself at the watched exultantly the clouds that gathered on his massive brow as he sneeringly replied, "Yoi, Liguria, play the 'Fantasy Impromptu'; nay, this is too much," but immediately added, with an incredulous smile, "essay, O my better part, this superhuman task and if perchance you fail I will not be the first to cast a stone," and then settling himself in his velvet couch he became as one "ground," struck, with a firm hand, the opening chord, and then hissed forth that fiery theme, so involved, complicated, and, withal, so delicious that surely its mighty creator must have heard the trees dreaming it at midnight, and listened to the voluptuous night-moth humming, as he flew to his death in the flame. It went madly onwards till it reached that climax when heaven itself has been stormed and then, like the giant wave that has carried us upward and on its collapse resolves itself to foam, so it subsided, and began straightway the exquisite song in D flat that the angels and the stars must stop in their flight to listen to, so thrillingly sweet, so redolent of far away spheres is it that to the weary belated earth wanderer who longs for his other home it sounds like an echo from paradise. Again comes the first bewildering theme which rushes to its close where it sinks away to slumber, cradled by faint odors of the second flower melody, and then, after an expiring and violet-colored chord, comes mystical silence.

Liguria sank half fainting on her divan when she finished, but was speedily revived by the cold voice of Delenore speaking in accents bitter, "Why the unequal divisions of both hands? Why the badly-played chromatic scale at the climax of the first aye and the second parts? Why, oh, why the ridiculous tempo taken from the outset?" His voice rang out the last words clear and sternly, and Liguria seemed to shiver actually before her incensed master's rebuke, but, quickly recovering herself, she answered scornfully, "My conception is perfect, and no one must gainsay it, for look you, Delenore, I am as the prophets of old, I am inspired; music comes to me from above, and I am but the willing slave of a mysterious power that manifests itself through me, and before which all earthly carping must become silent. To prove my assertions, I, standing away from the instrument, do command it, by virtue of that power I possess, to play note for note what I have just finished, and thereby vindicate my claims." Liguria's tall figure loomed in the misty background of the heavily and sable-draped chamber, and her words seemed to strike with borrow the listening pianist. But, oh, wonder, there arose suddenly on the evening air, as if played by a spirit hand, the "Fantasy Impromptu," and the now dumb-struck Delenore rubbed his eyes to discover if he was dreaming, for no one was near the instrument, and yet note after note, phrased as Liguria played it, sounded the music, then suddenly, as if pursued by ten thousand furies, the baffled pianist fled the apartment, while the gloating and spectral figure of Liguria, her feline eyes scintillating in the gathering gloom of night, shall there be rooted evermore. . . .

N. B.—For a very good reason, as the above took place in one of those perambulating organs, now, alas, so rarely to be seen on our streets, wherein one may gaze at a female puppet playing the piano for the edification of its admiring male counterpart, and then lifting its hands from the keys, the battered little instrument plays quite as readily as before. This suggested the above startling incident and dialogues to the vivid, if somewhat diseased, imagination of your humble servant.

A WILD PIANIST.

FOR THE ETUDE.

## SHALL THE TEACHER SELECT THE MUSIC?

H. E. HONEY.

THE natural and immediate reply to this query would be, "Of course," yet the number of parents, guardians, and even pupils who consider themselves perfectly competent to perform this office is surprising. The independent and high-priced teachers of the great cities are

doubtless, for obvious reasons, strangers to this annoyance, but, as one of the great mass of music teachers in the smaller towns of the United States, I know the attempt is altogether too frequent among the patrons of the pedagogical policy bodice.

Although wealth is not necessarily accompanied by refinement and good taste, or good sense, the patrons of the famous teachers of the metropolitan cities are, as a rule, those who do not interfere with a teacher's prerogatives. Not so with the country music teachers, if I may so denominate those in the smaller towns and cities. Their patronage comes from all classes and grades of refinement and intelligence, including the shoddy rich and the parents who "know a little something about music." With the former wealth came where culture never existed, and though there may be a growing hope in that direction in the second generation, "Pa" and "Ma" can't appreciate the dissonances of a Mendelssohn capriccioso, the contrapuntal intricacies of a fugue from the "Well-Tempered Clavier," or the strange harmonies of the modern school of piano-forte composition, but prefer dance music or variations on some old familiar air. They are also not at all modest about telling the teacher that they don't like this or that piece, and ask, "Can't you give her something pretty?"

It isn't always a comfortable situation for a music teacher to be placed in who cannot afford to lose his patronage, especially if there is a competitor who caters to the whims and tastes of the parents for the sake of drawing patronage. He (or she) is also the one who usually receives all the credit for the pupil's progress, if a change of teachers is made, by building on the ready-made foundation of solid technique which the first teacher has laid, and upon which he was about to rear the visible structure of piano-forte playing. The change is always made just about that time, and injustice scores another victory.

Few music teachers realize the taste-improving result of frequently playing and analyzing for pupils the gems of classical piano music. If the scholar's taste is educated in this manner, and interest excited, a little policy, forbearance, and pleasant explanation with the parties who foot the bills will permanently settle the difficulty in the most agreeable way.

The most annoying class of patrons are the second, who have a little smattering of music. Here, as in everything else, "a little knowledge is a dangerous thing." The number of people who place the musical education of their children in charge of a qualified teacher who has fitted himself or herself expressly for the calling, and makes it a life work, and then assume to dictate in the matter of the selection of "pieces" is a perennial surprise.

One mother is continually telling the pupil to play a piece contrary to the teacher's directions, another "helps" the student, but always the wrong way. How often the teacher hears, "Mamma don't like this piece and wants you to change it," or "sa's its too easy"—the latter case most likely when the child had been taking of another teacher, whose highest ambition was to have his pupils play "difficult" music, but *how*!

A fond father whose limited knowledge of music was out of all proportion with his estimate of it, which latter was only equaled by his absurd pride in his daughter's ability, once sent back to me, accompanied by an impatient note, the piece I had given her, because he considered it "too easy" for her. The reply he received, and the conditions of her future continuance, effectually settled the question as to who was the teacher *if* the case.

A lady who had unfortunately taught music a little in her younger days, and who frequently criticised my selection of pieces, once returned the piece I had given her daughter, with the information that she did not like it, and therefore not allowed her to practice it, and wished me to give her something of a different style. I sufficiently controlled myself to reply as follows:

"DEAR MADAM,—I did not comply with your request for the following reasons: I cannot undertake the musical education of a pupil and have the pieces I carefully select subject to your approval or rejection, and sent back if disliked. Every piece I give is like a link in a chain—a part of a systematic course in the development of both technical ability and style, as well as taste, and

your action is embarrassing to me, and, if complied with, would be hampering to the pupil's progress. It also takes from my hands, in a measure, the free direction of my students' musical studies, for which I am held responsible.

"Your daughter's talents in music are too great, and the prospects of her becoming a fine pianist too promising, to warrant her pieces being selected for any other reasons than her musical needs at the stage of progress she is then in, and I cannot conscientiously select them for other reasons only. The piece I selected gives her the practice I consider she needs now, and for this and other reasons mentioned I return it with the request that it be prepared for the next lesson. When this is learned I have another one selected to follow it that will undoubtedly give both pleasure to you and profit to my pupil.

"Very respectfully yours,  
"H. B. RONEY."

There can be but one answer to the question proposed at the beginning. While the teacher should be willing to gratify a request for a particular piece, when possible, common sense and professional ethics demand that the free and entire direction of a pupils musical studies be in the teachers hands. Any other course is harmful to the students' progress, and prejudicial to the teacher's dignity and reputation.

## Teachers' Department.

A THOROUGHLY trained piano hand will always, according to the demand, and its physical strength, use the tip of the finger to produce a strong tone, the whole fleshy ball of the inner finger to produce a soft tone, and in middle shading will keep a moderate curvature. The position of the wrist too is rather without influence. Some hold it higher than the knuckles, others on a line with them, others lower. In the training of a child's hand we recommend in most cases the old position of the hand. It gives the most practice to the muscles, and requires that the fingers be held quite round and curved, and that the wrist is so held that it is on a line, or a little lower than the knuckle joint of the second and third fingers.—A. KULLAK.

The science of music, as well as painting, drawing, etc., contain often in later years fountains of genuine pleasure for those even who have but a limited knowledge of art. Therefore it should never be asserted that music exists exclusively for the talented; on the contrary, let every lover of music prosecute this study, but let it be in a practical manner. One difficulty presents itself in case, and this is, it is oftentimes extremely tedious to teach for pieces for many pupils who are talented only to a certain degree—who really have a genuine appreciation and love for good music, but cannot master the technique. Again, there are many pupils whose musical talent is apparently in a slumbering condition, but by a proper stimulus on the side of the teacher it will be awakened, and at last develop itself in a remarkable manner. For pupils who learn with great difficulty, and cannot acquire the requisite technique, no great variety of pieces is necessary; on the contrary, music of simple construction and good style, if nicely learned, is better adapted to the above-named class of students: here and there it is advisable to encourage them, by giving occasionally a showy piece, for the amusement of their friends, should they perform in company, no matter how ordinary the construction of the composition may be—yet if it belongs to a higher, more elevated sphere of musical thought than the preceding pieces already given, this will be sufficient to give encouragement.—LOUIS KERNLER.

Apart from the solo pieces and exercises, it is a matter of vast importance, at an early date, for the pupil to perform duets with his teacher or with a thoroughly educated performer because the primo is taken by the

pupil, which accustoms him to perform the easiest pieces in simple octave unison; thus, the first piano exercises are particularly musical and interesting. Then, again, simply the exercise playing with a superior performer is, of itself alone, highly progressive for the pupil. Of course it is quite desirable for the scholar to know his part thoroughly beforehand; when necessary, the pupil must count time. Above all, never allow an inexperienced pupil to perform with a positively bad player. If the accompanist but performs in good style—clear and correct—it can do the pupil no harm.

## THE HAMMER, OR PRESSURE TOUCH—WHICH?

A CORRESPONDENT of Buffalo *Truth* asks the following question: I should like to ask which of the touches, that is, the "hammer" or "pressure" touch, produces the best results?

ANSWER—As the question is an important one we shall dwell upon it at length. The "hammer" or exaggerated finger stroke is, we believe, taught at Stuttgart, and in its adoption mannerisms, to a certain extent, must naturally follow. By the use of the exaggerated finger stroke, which is forcibly illustrated by Anna Mehlig, the distinguished pianist, pupil of the Stuttgart conservatory, a full, round tone is produced, and the execution becomes cleaner from the very studiousness of the method employed. For instance, in playing a scale the finger is raised so high that upon striking the key the player is left in little doubt as to whether it is the proper note or not. Each note becomes rounded or polished off, as it were, and if a person has naturally a sympathetic touch, the performance is enhanced tenfold. By this method the muscles of each finger become strengthened individually; in fact, independent of each other, and a singular equalization of tone is the result. The principal benefit, however, is that substantial study cannot be shirked without a painful and accusative reminder from every false note, that compels a conscientious student to retrace his steps and build a technical construction upon which he can safely rely on the most important occasion. Again, with the high finger stroke a power of strength is gained which naturally allies with it command, from the very fact of one attribute being gained by the mechanical and habitual practice of the other. Consequently, if command of the fingers has been obtained as far as a powerful stroke is concerned, the art of the more delicate or *p. p.* stroke is a matter of a short time. The command of the principal point, *i. e.*, a firm stroke, gives a certain amount of ability towards acquiring the other. The dominant point, then, should be strength, clearness as to production of tone, and, above all, cleanliness. Again, in using the "hammer stroke" for educating purposes, the most abominable of all faults must perforce disappear, namely, a scrambling performance. The adoption, particularly in this country, of the low or pressure finger stroke for elementary instruction, generally leads to unclear, bungling execution, to say nothing of inferior production of tone. We do not mean by this that the pressure touch is to be avoided or despised. On the contrary, because for smooth, flowing effect, or rapid execution it is plain to see that a mere pressure touch is preferable. Every skilled pianist should cultivate the pressure touch, which consists of a much lower finger action, combined with a fine perceptible percussion at each finger stroke, producing a delicate pearly effect. Prominent to this touch is attributable to Wenzel. Nevertheless, it is next to an impossibility for a student, unless exceptionally talented with natural ability as a player, to attain a high degree of perfection by commencing with the pressure touch, which after all is only one of the necessary ornamental requisites to fine piano playing. Modifications have, however, taken place at both Stuttgart and Leipzig, on account of the difficulties to be contended with in our more modern compositions, and it is now recognized indispensable for every pianist to cultivate all manner of touches productive of good results. There is still another touch, which differs from those named, indispensable to really artistic piano playing, namely, the "pull touch." William Mason did much toward furthering this touch, and, in fact, may be said to have invented it. Consequently, we add that in our opinion the most beneficial course for educating purposes and obtaining a high degree of technical skill is to adopt the "hammer" stroke up to the third or beginning of fourth grade, and then commence with the "pressure" and "pull" touches, which, though ornamental, are strictly necessary to artistic piano playing. We should advise you—that is if you have ordinary ability—to develop all three touches, as the cultivation of one particular thing is a sure sign of second rate ability.

## The Wisdom of Many.

WE learn to do by doing.—MAXIM BY COMENIUS.

Quite often technical difficulties are overcome by the hand naturally finding a way by which the difficulties become easy.

The ear helps the fingers if we only allow it to do so.

When phrasing correctly it is not necessary to dissect the music. But nevertheless it is absolutely impossible to play anything artistically without knowing its anatomical structure.

"Those things that we know three-fourths well," says Clanport, "we do not know at all." To know anything thoroughly, even nine-tenths of it is not sufficient.

If you make children happy now, you will make them happy twenty years hence by the memory of it.—SIDNEY SMITH.

Of all fine arts the most available, universal, and fluent, is music.—ALEX. BAIN.

Musical training is a more patent instrument than any other, because rhythm and harmony make their way into the secret recesses of the soul in which they do mightily foster.

Educated theorists and fine players are not necessarily good teachers. Many people who possess a large amount of knowledge are lacking in the power of imparting that knowledge to others.

It is no disgrace not to be able to do everything, but to undertake or pretend to do what you are not made for, is not only shameful but extremely troublesome and vexatious.—PUTTARCH.

It has long been recognized as an absurdity to suppose that the muscular part of the human organism gets its best development from any one kind of hard work. The stone cutter or may chiseler may have strong arms with very defective legs. The coal heaver will be very strong in the back, but will have a stooping posture and a cramped chest; much rougher produces about the same development. Similarly with the brain. The most prolonged and severe exercise of the memory will not perceptibly improve the observing powers, and no amount of drill in observation will secure a full development of the powers of abstract thought.

Get a good teacher from the start and do not continually change. Money and time are fruitlessly spent by constantly changing teachers, the result being that no method is fully understood or mastered, and failure is the consequence.

The attempt to give expression, although crude and excessive, is an evidence that the germ of the musician is in the soul and that the mind only needs culture, then the heart will respond truthfully to the genuine sentiment of the composition.

Hamlet's speech to player is quite applicable to piano players. "For in the very torrent you must, and (as I may say) whirlwind of your passion, you must acquire and begot a temperance that may give it smoothness."

The actual essence of music may be described as the far dark current of the soul, the fleeting life, the constant whirl of the world into which all existence and all repose are drawn; as all that rises, hovers, and trembles in the air, and in the heart of man; all that the soul reaches to itself from the varied phenomena of nature.

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